

THE READER

A REVIEW OF LITERATURE, SCIENCE, AND ART.

No. 50, Vol. II.

Saturday, December 12, 1863.

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These Lectures are free to Members of the "Society of Arts," each of whom has also the privilege of admitting Two Friends to each Lecture. The Wednesday Evening Meetings will be held as usual.

By Order of the Council,
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3rd December, 1863.

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From the *Times*, Sept. 3, 1863.
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From the *Standard*, Sept. 29, 1863.
"The casket portrait is a still further and more effective development of the photographic process than has yet been discovered—indeed, as far as truly realistic portraiture is desired, this method, which has been discovered by Mr. Swan, must meet the requirements of the most exacting in that style of individual representation. In that entirely new and original adaptation of optical illusion to the ordinary portraits taken by the photographer, the head and features of the sitter have all the distinctness and projection of a bust in marble, with the advantage of preserving the natural tints of the countenance in the most life-like manner."

From the *Illustrated London News*, Oct. 3, 1863.
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From the *Intellectual Observer*, for November, 1863.
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From the *London Review*, August 29, 1863.
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12 DECEMBER, 1863.

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THE READER.

SATURDAY, DECEMBER 12, 1863.

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ILLUSTRATED LITERATURE.

THE season for Illustrated Books has again come round, and already scores of such are out in anticipation of Christmas. "Although the Christmas Books of this season," says the current number of the *Publishers' Circular*, "do not possess much novelty, they have the merit of great variety. The Sacred Writings, History, Architecture, Poetry, Books of Travels, and Works of Fiction are all pressed into the service, and appear in best holiday attire. Nearly every class of Art is represented, including the masterpieces of the fifteenth century and the photography of the present day." Our contemporary then proceeds to give, in about four pages of close letter-press, a descriptive list of the chief of these Christmas Books of the season, either expressly set forth as such, or fitted to be such by their costliness or their artistic character; and, to aid this descriptive list, there appear among the advertisements, swelling the present number of the *Circular* to twice its usual size, fifty-two pages of toned paper giving specimen-illustrations, lent by the publishers, from a large number of the books mentioned. Altogether there will be no lack this winter of gift-books to suit all purses and all tastes. Some there are that, either for their splendour and elaborateness or the peculiarity of artistic aim and genius displayed in them, stand out from the rest; and others there are that belong to the riff-raff made to catch the eyes of the groundlings, whom any picture, in a shop-window or on a railway-bookstall, of a noble-haired young man with his arm round a coy beauty's waist, or of a Sir Roger de Coverley dance in a hall under the mistletoe, drives into such rapture that a shilling or half-crown is of no consequence. Nothing quite of this latter kind appears in the advertising pages of our contemporary; but, in turning over the literature already provided for the coming Christmas, we have come upon such heart-warming illustrations for themselves.

This whole matter of illustrated books is really becoming of some importance. It will have to be overhauled. Of Sensation Literature we hear talk enough; but we are beginning to be overwhelmed also with what may be called a Sensuous Literature,—a literature in which the eye is appealed to at every step in aid of the intelligence or the fancy, in which woodcut and engraving assist or dominate the text. Principles will have to be laid down in this department of publishing activity—not because they will be immediately attended to so as to arrest the rush of what is bad, but because, if notions of what is legitimate and what is illegitimate in this department are at once diffused, they will be useful in the long run. And this is the more necessary, because the movement is of decidedly healthy origin. There is no object in common use on which all the resources of Art may be more properly expended than on a classic book. A superbly-bound, superbly-printed, and superbly-illustrated copy of Chaucer, or Spenser, or Shakespeare, or of any other great writer of England or the world, or of any one work of such a writer, is as fit a production of Art as one can fancy to lie as an ornament on one's own table, or to be made a gift to a friend. But the question is, what are the limits of just illustration in literature?

One class of illustrated books are beyond the question—those in which the illustrations themselves are all in all, and the text is nothing, or avowedly subordinate. Here you are buying designs, or copies of masterpieces of pictorial art, for their own sake, pleased to have them accessible in a book-form. The painter, or designer, is the author you want; the author, usually so-called, is merely the commentator or explainer. The multiplication of this class of illustrated books, putting the public in possession, at an easier rate and in larger abundance than before, of copies of acknowledged masterpieces—say Raphael's cartoons or Hogarth's plates—deserves nothing but encouragement.

There is a legitimate kind of illustration of Books which is symbolical or otherwise purely decorative—that is to say, in which the artist, receiving the book from the author's hands, views it as an object on which he may confer additional beauty by an exercise of his art independently of any strict or exact relation to the contents of the book, though with regard to a certain general harmony with its nature and purport. Arabesques, designed borders of pages, and the like are illustrations of this kind. They are decorative; if they are good they add beauty where we are pleased to see it added. And some such decorations may be symbolical—that is, they may stand so far in intellectual relation to the contents of the book they illustrate that the reader, passing, let us say, from the poem or chapter to the woodcut attached, shall feel that somehow, though exact mutual interpretation is not intended, the one suits and is in key with the other. After a melancholy poem there may be, by way of tail-piece, some bit of a moor at sunset, or other dreary and desolate scene, although in the poem there may have been nothing implying the vision of a moor or other such imagery. The artist has put himself in the same mood as the author; but that is all. He has let the mood invent its own expression in the language of his particular art, and he simply adds beauty to the book by attaching this expression, which is wholly his own, to the poet's text. Some of the finest and most effective illustrations we have seen in books have been of this kind—little added scenes or woodcuts not professing in the least to be ocular renderings of anything in the text, and yet very impressive by their harmony with the whole meaning. In the symbolical vignettes sometimes prefixed to books as indications of their nature, there may be even more of studied intellectual relation between the illustration and the book. The scope or purpose of the book then becomes the artist's subject, and he has to invent something pictorial that shall fitly and beautifully define the book.

Again, all that kind of Illustration of Books which may be called Historical Illustration is undoubtedly legitimate and of high value. Where it is possible, by an illustration, to give the real image of anything spoken about in a book, it is a boon to the reader to give it. If a battle-field is spoken of, or some natural object, or some house or street, or the scene round some old abbey, it gives a world of help and of pleasure to the reader to attach to the verbal description or allusion some clear actual drawing or sketch of the scene or object. Hence the use, in historical and biographical works, of portraits, woodcuts of buildings and landscapes, representations of old armour and costume, fac-similes of handwriting, &c., &c. We venture to say, for example, that the most desirable copy of such a book as Boswell's Johnson would be one which, however shabby it might be in other respects, should have the text illustrated with passable portraits of the persons that figure in the book, and with bits of engraving representing Temple Bar with the heads on it when Johnson and Boswell approached it from the Strand, and the like. But for the expense, we believe this plan of illustration of historical works might, with advantage, be carried much farther than it is; and, if any one wants a hobby, he cannot do better than select some rich historical work and devote his leisure hours to the collection and arrangement of authentic portraits and engravings to illustrate it. But it is not only to historical works that the method of historical illustration is applicable. The sort of illustrated Shakespeare we should probably prefer to all others would be one illustrated on this principle—in which every illustration introduced should be for the elucidation of some matter-of-fact of the text, some usage or antiquity or other particular capable of being imaged with tolerable exactness to the reader's eye. As there would be scope for landscape illustration even here, there would be no lack of artistic beauty in the book. The large one-volume copy of Scott's Poetical Works with Turner's illustrations is a well-known instance of such an illustrated book. You have not the fight between Fitzjames and Roderick Dhu and such like imagined incidents of the poems represented to you; but you have the Scottish scenes amid which Scott's stories were cast. The illustrations are truly poetical; but they are, in the deepest sense, historical.

It is when we come, however, to what may be called Interpretative Illustration that the difficulties arise. By this we mean illustration in which the artist waits upon the imagination of the writer, and seeks, more or less dutifully, to give visible interpretations of his conceptions—whether they be ideal scenes, ideal physiognomies and characters or ideal incidents. What splendid performances of art there have been of this order it is needless to say. It has always been the delight of artists to take for their subjects the conceptions of great poets; there are scenes and situations of our great poems and great works of prose-fiction which have become stock-subjects for our artists; and in every exhibition a large number of the pictures are new attempts of this kind. But, established as the practice is, and signally as all very successful efforts of the kind justify themselves, and overbear, as works of genius must, the objections that might be offered beforehand, we are not sure but it is in this very department of interpretative illustration that limits to the existing practice are most desirable. It is, perhaps, a pity that artists do not make themselves more independent of authors, do not more habitually find or invent their own subjects out of the facts and suggestions of contemporary nature and society, or out of that history of the past, so full of exploits and picturesque moments, which is as open to them as to others. If either of the two should wait upon the other, it is perhaps rather the writer that should wait upon the artist than the artist upon the writer. The literary interpretation of a picture into story is likely to be more accu-

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rate to the meaning of the artist than can be any pictorial interpretation of a written phantasy to the intention of the writer. Exceptions may be found. When a novelist is his own illustrator, as Mr. Thackeray has frequently been, there is a security for a certain identity between the illustration and the writer's conception of the thing or incident to be illustrated, which makes the conjunction of sketches for the eye with the text, whatever may be the artistic merit of the sketches, unusually satisfactory. When, too, as in Mr. Dickens's case, the illustrations and the fictitious incidents they illustrate meet the public eye together, so that the artist's Pickwick dictates from the first the reader's notion of the Pickwick of the text, then—whatever adjustment of differences may have to be made between the author and the artist—the public is not likely, if the illustrations are meritorious in themselves, to feel any necessity for complaint. But, when poems and works of fiction have passed into the imagination of the public—when every reader, on the mere free instruction of the text, has found his own ideal portraits and pictures to correspond with what he has read with delight—then only in very rare instances will an artist's rendering of the same come before him without disturbance and discomfort. There may be much in the artist's interpretation more exquisite and minute than was previously thought of, and, if the illustration had come before the reader as an independent work, it might have been to him a study no less worthy than that thought of the poet to which, in the actual circumstances, it seems untrue or inadequate. On the whole, we would have our finer imaginative literature come before the lieges in clean, clear print, and on good white or toned paper, so that the text, unrestricted by accompanying illustrations, save of the symbolic and purely decorative, or of the historical kind, may set agoing in a thousand spontaneous directions the thought and the fancy of those who read, and exercise their faculties to the utmost. That highest literature of the past, indeed, which belongs to all the world, does furnish, as well as the history of the world, situations and moments so imperiously fascinating to the universal imagination that the highest Art may claim them, and go on rendering them for ever. Such, to name only one class of examples, are those Biblical Scenes and Parables which have been illustrated by the great masters.

CURRENT LITERATURE.

MR. CHARLES KNIGHT'S AUTOBIOGRAPHY.

Passages of a Working-Life during Half a Century: with a Prelude on Early Reminiscences. By Charles Knight. Vol. I. (Bradbury and Evans.)

THIS first volume of Charles Knight's Autobiography—he refuses himself to call it an Autobiography, and prefers a simpler title—is, we venture to say, as delightful a book from beginning to end as the readers of Great Britain have had provided for them this season. The species of literature to which it belongs is, indeed, always fascinating. The recollections of any life, if duly recorded with only that amount of graphic art which usually accompanies a full and faithful memory, are invariably interesting. But Mr. Charles Knight's has been no common life. Born in Windsor in 1791, and educated there under the very shadow of the Castle, so that his earliest reminiscences are of George III. and his family going in and out, he began his working-life in 1812 as proprietor and editor of a Windsor newspaper; and, during the fifty years that have elapsed since then, he has led, as author, publisher, and public man, as central a life in many respects, as rich in various experience and in recollections of contact or of intimacy with the men and things that History likes to talk about, as that of almost any other man now

living. Indeed, to any one seeing Mr. Knight as Londoners have the pleasure of sometimes now seeing him in a public place, with his fine and venerable head wearing so gracefully and benevolently its seventy-three years of honour, the thought could not but have spontaneously occurred that it was almost his bounden duty to write his Autobiography—that he ought to have been induced to do it by national request. That he has done it, or is doing it, must therefore be matter for general congratulation. For, not only is the matter to be told rich and interesting—such as could be obtained perhaps from no other memory than his—but in Mr. Knight's already known powers as a writer there is every security that the literary form shall be as superior as the matter is rich. So far as a judgment may be formed from the volume now published, we should say that not even in his "Popular History of England"—that really extraordinary achievement of single authorship, which is now a standard book on the shelves of all libraries—has Mr. Knight shown his faculty of practised and picturesque narration in a manner so welcome. There, save in the later portions, which his own memory could grasp and illustrate, he had mainly to arrange and compile; here the matter wells up in his memory as he writes, and we feel that, as recollection after recollection comes, the writer's affections to things past are stirred, and sometimes his heart is strongly beating.

The present volume opens with the "Prelude of Early Reminiscences"—i.e., the sketch which Mr. Knight thinks sufficient of his recollections of Windsor and of the world in general prior to the actual commencement of his working-life in 1812. This portion of the volume, divided into two sections, and occupying over a hundred pages, is, we think, as delightful as any. It forms a little whole by itself—we had almost said a little idyl—the very distance of the time, and the image which one has all through of Windsor Castle rising among the scenes and incidents described, imparting something of the charm of romance and poetry to the general effect. Then follows, in the two hundred and fifty pages or thereabouts forming the rest of the volume, the first portion of the more detailed autobiography, or passages from what Mr. Knight regards as the First Epoch of his Working-Life—i.e., from 1812, when he set up a newspaper in Windsor, to 1825, when he was already settled for several years as an editor in London, and his name was also associated with that remarkable periodical *The Quarterly Magazine*, in which Macaulay, Præd, Sidney Walker, Henry Nelson Coleridge, Derwent Coleridge, Henry Malden, and John Moultrie first flashed upon the public. This portion of the volume is divided into ten chapters. So full of interesting description and anecdote are both portions of the volume that the only way in which a reviewer can give an adequate idea beforehand of what the reader of the volume is to expect, is by culling a few sample-extracts. Here are a very few such:—

Recollections of Infancy.—I was the only child of a widowed father; his companion in his few leisure hours; the object of his incessant solicitude. I cannot remember myself as I was painted at two years old, in a white frock with a black sash—the indication that I had lost my mother. She was, as I was told by those who knew her and loved her, a most amiable woman, whose society my father had enjoyed only for a few years—the daughter of a wealthy yeoman, of Iwer, in Buckinghamshire. The "yeoman" of those days, although a landed proprietor, did not aspire to be called "esquire." He would now be recognised as "gentleman-farmer." My white frock and black sash had given place to jacket and trowsers. But still I can call to remembrance the unjoyous head of the desolate household; his passionate caresses of his boy; his long fits of gloom and silence. We had little talk of childish things. Of his own childhood he never spake to me. I came to know in after years that he had been brought up by his relative, the Rev. James Hampton, who subsequently earned an honourable fame as the translator of Polybius. This learned man died in 1778. In 1780, my father was settled at Windsor;

for I have heard him relate with some complacency how he had asserted his political independence, by voting for Admiral Keppel in that year; "though," according to Horace Walpole, "all the royal bakers, and brewers, and butchers voted against him." My father had qualified himself for his trade of a bookseller, by his experience in the house of — Horsfield, the successor of the Knaptons, both of which publishers were very eminent in their day. He had moreover a taste for literary composition, which he professionally indulged in the useful labour of compiling a little work which held its place in many editions for half a century as "The Windsor Guide." I find copper-plate views accompanying this handbook which bear the inscription: "Published as the Act directs by Charles Knight, Windsor, March 31st, 1785." In 1786 and 1787 he published the first celebrated periodical written by Etonians. I possess an interesting document, being the receipt to Charles Knight for fifty guineas "in full for the copyright of 'The Microcosm,' a periodical work carried on by us, the undermentioned persons, under the name and title of Gregory Griffin. Received for John Smith, Robert Smith, John Frere, and self, George Canning."

Windsor Castle Terrace Sixty Years Ago.—The most attractive of all the gatherings of crowds to gaze on royalty was the Terrace. Before the Castle was inhabited by the King and his family, the music-room on the eastern side had been fitted up, and here the Court repaired on Sunday evenings The dean was there, looking for a bishopric; the rich incumbent was there, looking for a deanery; the pluralist was there, looking for a richer benefice than his smaller one of poor five hundred a year. It was a time when the Crown had more to say in the choice of church dignitaries, and in the mode of disposing of rich livings, than in the present degenerate times, when the chancellor and the prime minister have advisers to regulate their patronage upon parliamentary principles. The Terrace, at the beginning of the present century, was not strictly an institution that was in accordance with the ordinary religious habits of the King's life. As carriage after carriage rolled up the castle hill, until a file of carriages, having discharged their aristocratic occupants, filled the space from the Terrace steps to the centre of the town, there were unquestionably such violations of Sunday observances as Bishop Porteus remonstrated against and Wilberforce groaned over. There were many anomalies in those days, and this was one of them. I thought little then of such matters. I sat upon the low Terrace wall; listened to the two bands—the Queen's and that of the Staffordshire Militia; wondered at garters upon gouty legs, and at great lords looking like valets in the Windsor uniform; saw the sun go down as the gay company dispersed, and was gratified, if not altogether "in Elysium." On one of these occasions—it was in 1804—I saw Mr. Pitt. He was waiting among the crowd till the time when the King and Queen should come forth from a small side-door, and descend the steps which led to the level of the Eastern Terrace. A queer position this for the man who was at that moment the arbiter of European affairs; who was to decide whether continental kings were to draw their swords at the magical word "subsidy;" upon whom a few were looking with sorrow in the belief that he had forfeited the pledge he had given when England and Ireland became a United Kingdom, and whom the many regarded as the pilot who had come to his senses, and who could now be trusted with the vessel of the state in the becalmed waters of intolerance. Soon was the minister walking side by side with the sovereign, who, courageous as he was, had a dread of his great servant till he had manacled him. It was something to me, even this once, to have seen Mr. Pitt.

Windsor Theatre Sixty Years Ago.—The publicity of which I have spoken was in the Windsor Theatre carried to its extreme limit. That honoured playhouse no longer exists. The High Street exhibits a dissenting chapel on its site, whose frontage may give some notion of the dimensions of that cosy apartment, with its two tiers of boxes, its gallery, and its slips. It was not an exclusive theatre. Three shillings gave the entrance to the boxes, two shillings to the pit, and one shilling to the gallery. One side of the lower tiers of boxes was occupied by the Court. The King and Queen sat in capacious arm-chairs, with satin playbills spread before them. The orchestra, which would hold half a dozen fiddlers, and the pit, where some dozen persons might be closely packed on each bench, separated the royal circle from the genteel parties in the opposite tier of boxes. With the plebeians in the pit the Royal

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Family might have shaken hands; and when they left there was always a scramble for their satin bills, which would be afterwards duly framed and glazed as spoils of peace. As the King laughed and cried, "Bravo, Quick!" or "Bravo, Suett!"—for he had rejoiced in their well-known mirth-provoking faces many a time before,—the pit and gallery clapped and roared in loyal sympathy: the boxes were too genteel for such emotional feelings. As the King, Queen, and Princesses retired at the end of the third act, to sip their coffee, the pot of Windsor ale, called Queen's ale, circulated in the gallery. At eleven o'clock the curtain dropped. The fiddles struck up "God save the King;" their Majesties bowed around as the house clapped; and the gouty manager, Mr. Thornton, leading the way to the entrance (carrying wax-lights and walking backward with the well-practised steps of a Lord Chamberlain), the flambeaux of three or four carriages gleamed through the dimly lighted streets, and Royalty was quickly at rest.

The House of Commons Fifty Years Ago.—To the right of the Speaker, on the ministerial bench there sit, Spencer Perceval, Chancellor of the Exchequer; Vicary Gibbs, Attorney-General; Ryder, Home Secretary; George Rose; Palmerston; Croker. Castlereagh is sitting high up above the Treasury bench. Canning is on the cross-bench below. To the left of the Speaker are Ponsonby, Brougham, Burdett, Grattan, Horner, Romilly, Sheridan, Tierney, Whitbread. All of these are gone but two, to whom it has been permitted to vindicate the belief that it is the privilege of genius never to grow old. I practise myself in reporting for my own amusement and instruction. In not writing shorthand, I have no inferiority to the experienced men around me; for I observe that very few have acquired, or at any rate employ, that useful art. The debates of 1812 were not expected to be reported so fully as in more recent times. Often members complained that their sayings were misrepresented. Such complaints were generally met by a disposition on the part of the House to punish the offender. . . . Thursday, the 27th of February, is to be a great Field-day in the Commons. I must be thereatnoon, to secure a seat in the gallery. There I sit, looking upon the empty House till the Speaker comes in. The prayers are read, and some uninteresting orders of the day are disposed of. Strangers are crowding in, and we hold our places as well as we can against the rush. There are apparently two or three seats vacant on the front bench. A wicked gentleman of the press suggests to a despairing provincial that there he may be accommodated. He strides and pushes to the desired haven, amidst a suppressed titter, and is horror-struck to find that there he can neither see nor hear. The back of the great clock is his obstructing enemy. This is the standing joke nightly repeated. It was as successful in producing a titter as the *Timeo Danaos* below, when it was the fashion for young and even old members to air their musty Latin in bald quotations, as some lady novelists interlard their feeble English with boarding-school French. The routine business is over. The battle is about to begin. Sir Thomas Turton is to bring on a motion on the state of the nation. He was a true professor of the Whig creed—that the contest against the French Emperor was hopeless—that the Spanish war would last as long as the Peloponnesian, with little probability of success. He touched upon the Orders in Council; but was told by the clever ministerial supporter, Mr. Robinson, that such discussion had better be reserved for the forthcoming debate, upon the motion of which notice had been given "by a learned gentleman of great talents and extensive information." In two years from the time when he had made his maiden speech, Mr. Brougham, had thus become an authority in the House. The debate of the 27th of February was spirited. It appeared likely to close at an early hour, for the gallery was being cleared for a division. But Mr. Whitbread rose, and called upon Lord Castlereagh to give some explanation of his views, especially upon the Catholic question, now that he was likely to become a member of the Administration. The Marquis Wellesley had resigned the seals of the Foreign Office a week before. The most important declarations of the session were thus called forth. Mr. Percival and Lord Castlereagh declared that they and the Ministry were unanimous against granting the Catholic claims now. The debate was dragging on till two o'clock. The reporters had expected that, after the speech of the Prime Minister, the House would divide. I was left by the staff of the "British Press" to make a note if anything should occur. Up rose Mr. Canning. Somewhat alarmed I began to write. I gained confidence. His graceful sentences had no in-

volved construction to render them difficult to follow. His impressive elocution fixed his words in my memory. Some matters I necessarily passed over; but the great point of his speech, that he was for speedily granting the Catholic claims with due safeguards, was an important one for the journal which I was suddenly called upon to represent, and I caught the spirit, if not the full words, of the declaration in which he stood opposed to the Minister, and to his own ancient rival. I ran to the office (for young legs were faster than hackney-coaches), wrote my report, to the astonishment of the regular staff of reporters, and went happy to bed at five o'clock. I doubt whether any literary success of my after-life gave me as much pleasure as this feat.

A London Club Fifty Years Ago.—Of the many intellectual excitements—not without accompanying temptations to which I was exposed—the most attractive was the Club of the Eccentrics. Mr. Peter Cunningham, in his admirable "Hand-book of London," tells us that in May's Buildings, St. Martin's Lane, the Sutherland Arms "was the favourite place of meeting of 'the Eccentrics,' a club of privileged wits so called." The wits had certainly not here any exclusive possession of the privileges of such a Club; for without a considerable infusion of dulness they would have missed many an opportunity for the exercise of their time-honoured art,—to cut blocks with a razor." On ordinary nights the company at the Sutherland Arms had as little pretensions to the character of wits as the members of Goldsmith's "Muzzy Club." They ate their kidneys; they smoked their pipes; they read the newspaper; and they made profound reflections upon the war and the ministry. But upon Saturday nights the calm is invaded by a rush of reporters. On such a night I am admitted, upon payment of the fee of half-a-crown; am duly harangued by the chairman chosen for the occasion, who descants upon the glories of a society which numbered the greatest of the age; sign my name in the big book, which really contains some records of the illustrious; and am glad to have made my reply, and have gone to a table to eat my supper. Then it is moved that the chair should be taken by Mr. Jones, to hear a charge. For three hours I listen to gleams of wit and flashes of eloquence—intermingled with the occasional ventures of a rash ambition which provoke laughter, and with small attempts at fun which call forth groans—so that midnight arrives and I have no disposition for rest. A name or two of those to whom I have rapturously listened have not altogether perished out of the ken of a new generation. Richard Lalor Sheil belongs to history. Once or twice I was witness to the profound admiration, entertained by men who were not incompetent judges, of the wondrous eloquence of a reporter named Brownley. Some of the elders of the company told me that he came nearer to the excellences of Burke than any living man. He was not a Burke; for the orgies of the night clouded the intellect of the morning. Undoubtedly his powers were very wonderful. He poured forth a torrent of words; but far more regulated by a correct taste than the flowery metaphors of Sheil. Brownley had a lofty figure and a massive head. Sheil presented a singular contrast to him in person and in his rapid utterance and violent gestures. Sheil was then little known; and, when he had finished his oration, Mr. Quin, the editor of a daily paper, rushed forward with "Sir, I honour ye—dine with me to-morrow." Less aspiring in his declamation than Brownley was William Mudford, the editor of the "Courier," but singularly neat in his logical precision, and his mild sarcasm.

Experience as a Windsor Parish Overseer.—My initiation into the mysteries of parochial management was not calculated to enlarge my reverence for the sagacity of uncontrolled local administration. There was a Parish Committee of experts, who exercised a sort of legislative power over the Executive of Overseers. The President of this Congress was the permanent Assistant-Overseer. It assembles weekly in the Board-Room of the Workhouse. Our first duty is financial. We that had been outsiders know only that the rates are very heavy. But there are secrets in which we are now to participate. The Parish is considerably in debt. We call for a list of the debts, which, after some hesitation, is produced. One item is astounding—four hundred pounds odd due to the keeper of a Lunatic Asylum at Bethnal Green for the care of a madman chargeable to Windsor. The explanation is, that this amount has been accumulating for some years—that every new overseer ventures upon some inquiry as to the nature of the debt—that it will never do to go to the General Vestry about the matter—that the only way to make things pleasant is to pay another fifty pounds on account.

But who is this Pauper Lunatic? How came he to be sent to Mr. Warburton's establishment? What is his present condition? No one can tell—not even the all-wise Assistant-Overseer. One or two of us are resolute for inquiry. The head constable of the borough—a permanent officer—is sent for. Yes, he can explain. Ten years ago, when the Mayor, and Justices, and Recorder were sitting in Quarter Session, "a dangerous lunatic" was arrested by the Bow Street officer who attended at the Castle. No one knew this man, who said he wanted to petition the King when his Majesty came home from his ride; and he was very insolent and threatening when ordered to go away. Committed to beadle-custody, the culprit was brought at once before the furred gowns happily assembled, and, giving very incoherent answers, was ordered to be taken to a Lunatic Asylum. The very thought of another Hatfield demanded strong measures. Asylums for Pauper Lunatics there were none in those days. Private asylums, under very loose regulation, were abundant. My offer to see the dangerous man who had been so costly to our parish was accepted, but not very cordially. With some difficulty I found my way to the obscure region of Bethnal Green; knocked at the private door of a substantial house, which was opened by a civil man-servant; and was introduced to the manager of this establishment. When I announced that I had come, with proper authority, to see Thomas —, there was some hesitation. I was pressing, and my demand could not be evaded. The bell was rung, and was answered by the civil man-servant. That sleek and obliging person was the dangerous lunatic. I procured the address of friends who occasionally came to see him, and in a fortnight, having obtained a vote for the discharge of the "little bill," handed over the sane man to the not very affectionate protection of his brother, a thriving shopkeeper in the borough of Southwark.

The London Book-Trade about 1820.—Paternoster Row, and the immediate neighbourhood of St. Paul's Churchyard and Ave-Maria Lane, were the principal seats of the wholesale book-trade. At the beginning of the century, according to Mr. Britton, "most of the tradesmen attended to their respective shops, and dwelt in the upper part of their houses." He had lived to see "the heads of many of the large establishments visit their counting-houses only for a few hours in the day, and leave the working part to junior partners, clerks, and apprentices." The greater number of city booksellers did not carry on the business of publishers *pur et simple*. They were factors of books for the London collectors; they were the agents of the country booksellers; they almost all were shareholders of what were called Chapter Books, from the business concerning them being conducted at the Chapter Coffee House. If we open a book of fifty years ago, which had become a standard work in its frequent reprints, we find the names of twelve or twenty, or even more booksellers on the title-page. The copyright had probably long expired. But these shareholders, who formed a Limited Liability Company (not registered), were considered as the only legitimate dealers, and their editions the only genuine ones. It was long before their monopoly was broken up by a few daring adventurers who defied these banded hosts, and were ready to pounce upon an expired copyright before it could be appropriated by the large and small potentates who had parcelled out the realms of print, with absolute exclusiveness, in the good times before Innovation. Trade Sales, as they were called, were frequent and general amongst the primitive race of booksellers; at which sales these share-books were sold, amongst other wares, to the best bidders. The company was not attracted by elegant banquets, such as those at which, in later times, I have assisted as a guest and as a host. There was a plain dinner of substantial beef and mutton, which the bookseller ordered at an adjacent tavern, directing what dishes should be provided to meet the number of his expected guests. I have heard an illustrative anecdote—I do not vouch for its truth—of one of the respectable firm that lived under the sign of the Bible and Crown. In the midst of family prayer he suddenly paused and exclaimed, "John, go and tell Higgins to make another marrow-pudding." The "legitimate" trade had its code of "protection," on which it had reposed since the days of the Tonsons and Lintots. Its system of associating many shareholders in the production and sale of an established work kept up its price. The retailers were only allowed to purchase of the wholesale houses upon certain conditions, which had the effect of making it difficult, if not impossible for a private purchaser to obtain a book under the sum advertised.

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This, we repeat, is a delightful volume—wise, good, and pleasant; and whoever reads it will look forward with more than the usual amount of expectation to Vols. II. and III., which are advertised as to appear separately early in the coming year. We may simply note, in conclusion, that Mr. Knight has avoided with instinctive tact the faults that most easily beset an autobiographer. He speaks of others rather than of himself; and, when he does speak of himself, it is in a modest, graceful, and manly way.

SMITH'S DICTIONARY OF THE BIBLE.

A Dictionary of the Bible, comprising its Antiquity, Biography, Geography, and Natural History. Edited by William Smith, LL.D. Second and Third Volumes. (Murray.)

DR. WILLIAM SMITH was certainly intended by nature for a great general. Years ago he formed the idea of routing the Adams, Potters, and Lemprières, who had long reigned supreme, the scholastic guides in matters of classical antiquity. To effect this he levied and marshalled bands of able writers; and with what effect he brought them to bear upon the by no means contemptible adversaries who then quietly held the field is well known to all scholars. The work just brought to completion is doubtless destined to do similar execution in the department of Biblical science. It must supersede all existing repertoires of information upon this subject, whether ancient or modern. The task of forming a Biblical cyclopædia is at the present moment a delicate one. The mere imparting of information upon hundreds of subjects which will turn up necessities allusion to the vexed questions of theology which have lately so much engaged the mind of the public; and the first question which will arise in the minds of men is, whether the book be orthodox. Perhaps no further answer will be needed to this question than a reference to the list of contributors, about seventy in number, very nearly all of whom are clergymen of the English Church, including an archbishop and several bishops. This Dictionary must be taken, therefore, to represent a standard of belief that may be safely held by English clergymen without fear of ecclesiastical censure. The book is, however, a compromise; and we find in it various shades of doctrine, and conflicting opinions, the same question being frequently decided in different ways by different writers. As however, the authorship of each article is indicated, there is little objection to this; and one cannot but commend the spirit of concession which has led so many writers, differing in some important particulars, to combine in a common labour. The editor defines the work as a Dictionary of the Bible and not of Theology, intended to elucidate the antiquities, biography, geography, and natural history of the Old Testament, New Testament, and Apocrypha, but not to explain systems of theology or discuss points of controversial divinity. To keep "systems of theology" out of such a work, at least under the conditions by which we are now surrounded, would be plainly impossible; and, not to mention the influence which each writer's system has upon his mode of dealing with facts, it has been found necessary to admit a few dissertations expressly touching some of the most delicate points of controversy. The result is, as might be expected, somewhat motley. It is plain enough that our national theology is on the point of undergoing considerable modification; and here we catch, as it were, the serpent in the very act of changing his skin.

The present volumes comprise the letters K to Z, and include many most important and ably-written articles upon questions still debatable. There is much original research, and in general the most conscientious care is shown to exhaust the subject treated. As illustrating the position which the work is intended to take in relation to the present

admittedly dubious state of opinion, we may refer to the article "Pentateuch":—

"Many English readers," it is said, "are alarmed when they are told, for the first time, that critical investigation renders it doubtful whether the whole Pentateuch in its present form was the work of Moses. On this subject there is a strange confusion in many minds. They suppose that to surrender the recognised authorship of a sacred book is to surrender the truth of the book itself. Yet a little reflection should suffice to correct such an error. For who can say now who wrote the books of Samuel, or Ruth, or Job, or to what authorship many of the Psalms are to be ascribed? We are quite sure that these books were not written by the persons whose names they bear. We are scarcely less sure that many of the Psalms ascribed to David were not written by him; and our translators have signified the doubtfulness of the inscription by separating them from the Psalms, of which in the Hebrew text they were made to form a constituent part. These books of Scripture, however, and these divine poems, lose not a whit of their value or of their authority because the names of their authors have perished. Truth is not a thing dependent on names!"

It is then shown that in fact certain Fathers of the Church and commentators had started theories as to the authorship and composition of the Pentateuch inconsistent with the vulgar belief. Astruc, the Flemish physician, is mentioned with respect as the first writer who treated the subject with discerning criticism. It was in 1753 that Astruc's work, "Conjectures sur les Mémoires originaux, dont il paroît que Moïse s'est servi pour composer la Livre de Genèse," appeared at Brussels. Astruc's great discovery was that of the two classes of documents distinguished as Elohist and Jehovist. The successive developments of this original hint are fairly traced, and then an account is briefly given of those German writers who have deliberately advocated the opinion "that there is a unity of design in the Pentateuch, which can only be explained on the supposition of a single author, and that this author can be none other than Moses." The writer then discusses, with great fairness, the internal and external evidences with regard to the composition of the Pentateuch. It is found that the direct evidence from the Pentateuch itself is not sufficient to establish the Mosaic authorship of every portion of the Five Books.

Certain parts of Exodus, Leviticus, and Numbers, and the whole of Deuteronomy to the end of chap. XXX., is all that is expressly said to have been written by Moses.

Next, the questions are examined whether there be internal evidence that parts were not written by Moses, and whether parts are later than his time; and these questions are easily decided in the affirmative. Here the Elohist and Jehovist question is fully gone into, and the fact of the existence of two historical works which must have formed the basis of the book of Genesis, and part of Exodus, is recognised. The conclusions ultimately arrived at are summed up as follows:—

1. The book of Genesis rests chiefly on documents much earlier than the time of Moses, though it was probably brought to very nearly its present shape either by Moses himself, or by one of the elders who acted under him.
2. The books of Exodus, Leviticus, and Numbers are to a great extent Mosaic. Besides those portions which are expressly declared to have been written by him, other portions, and especially the legal sections, were, if not actually written, in all probability dictated by him.
3. Deuteronomy, excepting the concluding part, is entirely the work of Moses, as it professes to be.
4. It is not probable that this was written before the three preceding books, because the legislation in Exodus and Leviticus, as being the more formal, is manifestly the earlier, whilst Deuteronomy is the spiritual interpretation and application of the Law. But the latter is always before the spirit; the thing before the interpretation.
5. The first composition of the Pentateuch, as a whole, could not have taken place till after the Israelites entered Canaan. It is probable that Joshua, and the elders who were associated with him, would provide for its formal arrangement, custody, and transmission.
6. The

whole work did not finally assume its present shape till its revision was undertaken by Ezra after the return from the Babylonish captivity.

These conclusions, it will be seen, differ much from those at which the most recent critics have arrived—particularly as to the book of Deuteronomy, which, of all the five, is usually thought to be the most clearly post-Mosaic. We are not going to dogmatize on the matter, and we give the writer all credit for the fair treatment he has applied to the subject. Under the head of "Noah," the question of the deluge is dealt with in a similar spirit, the view arrived at being that the Noachic deluge was one of limited extent. Under "Shiloh," the real probable meaning of this word in Genesis xlix. 10 is discussed upon critical grounds, while in another article the popular Messianic view of the passage is adopted.

One valuable peculiarity of this Dictionary is that it contains a complete list of the proper names occurring in the Old and New Testaments, with those in the Apocrypha. In the case of names of minor importance, reference is given to every place in the Bible in which they occur. Both Hebrew and Greek forms of names are given. The utility of this means of reference will be fully appreciated by scholars engaged in historical researches. The old Concordance was of little use in this respect. The result of the study which has thus been applied to a number of obscure names has been to elicit much curious knowledge upon points quite neglected. These important contributions, with others of a miscellaneous character, are principally due to Mr. George Grove and Mr. W. Aldis Wright, whose labours, scattered as they are throughout the volumes, deserve mention not less for their intrinsic excellence than for their bulk.

The articles upon the Septuagint and the various ancient versions are done with fullness and care; that on the authorized version freely canvasses the shortcomings of that production, and even points out a plan of revision. Under the "Confusion of Tongues" we have a good linguistic dissertation, to which is appended an account by Dr. Oppert of the cuneiform inscription found at Borsippa, the site, according to the Talmudists, of the town of Babel. This inscription was translated some years ago by Dr. Oppert, of the general correctness of whose interpretation there is no reason to doubt. It is the record of the restoration by Nebuchadnezzar of several ancient Babylonian buildings. One of them is called "The house of the seven lights of the earth, the most ancient monument of Borsippa." Nebuchadnezzar states that a former king built it forty-two years before, but did not complete its head. Then follow these words:—"Since a remote time people had abandoned it, without order expressing their words." That this should be an allusion to the old Babylonian tradition of the confusion of tongues cannot be thought improbable; at the same time experience shows that, in deciphering inscriptions, the slightest change of a single letter or word is sufficient to give a totally different turn to a sentence. It would be impossible for us to discuss here any of the numerous questions which arise throughout these volumes, and which invite criticism. We have sufficiently indicated the tone of the work; some of the articles may, perhaps, hereafter be brought under separate analysis. Considered as a storehouse of information upon all points coming within the range of Biblical enquiry, we cannot speak of it too highly. The student will find in it a mass of materials, with references to sources, such as it would be impossible to meet with elsewhere. The articles, too, are written so as to be "intelligible and interesting even to those who have no knowledge of the learned languages;" and we are quite ready to indorse the editor's belief "that such persons will experience no difficulty in reading the book through from beginning to end." What the controversies and researches of the next ten years are destined to bring forth remains to be seen. The East has many a mystery yet to reveal,

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and many a problem of history and philosophy remains to be solved. In the meantime this Dictionary must be accepted as a contribution of no small importance to the armoury of the scholar, even by those who may dispute many of the views propounded in it.

LONGFELLOW AND LANDOR.

Tales of a Wayside Inn. By Henry Wadsworth Longfellow. (Routledge.)

Heroic Idyls, with Additional Poems. By Walter Savage Landor. (Newby.)

THE announcement of a new work by Mr. Longfellow has always proved a sure indication that our literature is about to be enriched by another model of kindly feeling and skilful elegance, with more than one poem destined to live long on the lips and in the hearts of the great body of readers. Popularity like Mr. Longfellow's, unaccompanied by commanding intellectual superiority, is usually an unfavourable symptom of the mental qualities of the object of it. It too often denotes either that he stands on the low level of the majority, or that he is condescending to the part of a charlatan. But Mr. Longfellow is a scholar and an artist whose muse has never stooped to serve any temporary purpose. He is popular by virtue of his merits, not his faults—through his melody, his completeness, his beautiful lucidity of speech—above all, by the universal interest of his themes, and the harmony of his spirit with all the best tendencies of his age. Whatever is best in, and most essentially characteristic of, contemporary thought, finds an echo in his strains—its love of peace and of knowledge, its culture of the domestic affections, its tolerance, philanthropy, and aspiration. If, compared with the great spirits of the last generation, his place in the poetical hierarchy must be pronounced somewhat humble, it is at least one of great usefulness. It is not the province of education to endow men with imaginative sympathy, though she can do much to remove the obstacles which may have hindered its development. But she may, and does refine their feelings and extend their capacities for enjoyment; and, through her recent wide dissemination, multitudes have attained the point at which a simple style of poetry is relished as an intellectual pleasure. Mr. Longfellow is the chosen laureate of this description of readers, and we do not anticipate that any successor will be more widely or honourably useful. No one, probably, is more fully aware than he himself how far his popularity would be in excess of his deserts were that achieved by a Browning or even a Tennyson to be made the standard of comparison. No one, we should imagine, looks forward with more certainty and composure to the disappearance of the greater part of it, as new modes of thought and phases of feeling emerge with new generations, and the ideals of the reading classes undergo modifications which new bards must needs be called into being to satisfy. Yet the elements of Mr. Longfellow's fame are not wholly temporary, and we think it more than probable that, as he declines in reputation with the public, he will rise with the critics. First-rate success without first-rate ability is by no means a passport to favour with the higher critical tribunals. It constitutes a *prima facie* suspicion of Tupperism, the more formidable in proportion to the critic's aversion to mediocrity and charlatanism. It has appeared so easy to explain Mr. Longfellow's popularity by accidental and temporary causes, that, after more than twenty years of a brilliant career, his genuine poetical feeling and artistic skill have yet to wait for adequate recognition.

Mr. Longfellow's volumes are characterized by a uniformity of merit which renders it difficult to justify a preference for any one in particular. The present neither transcends nor sinks below the average standard of its predecessors. The machinery is rather hackneyed, and it is difficult to suppose that travellers at a wayside inn would employ

their leisure in narrating stories so widely known as Boccaccio's Falcon and the legend of King Robert of Sicily. All the tales, however, are effectively and smoothly told; and in the "Falcon" Mr. Longfellow has decidedly surpassed the three English poets who had previously attempted the subject. Of all the stories, however, we like the "Birds of Killingworth" best. The subject,—a wholesale destruction of small birds,—is one just adapted to call forth those liberal and humane sentiments which Mr. Longfellow knows how to convey with such heartfelt and graceful expression. The style reminds us forcibly of Hood's earliest pieces, while it is free from their prolixity and strained fancifulness. Perhaps, however, the most poetical passage in the book is that we are about to quote from "Paul Revere's Ride." Mr. Longfellow is great in night-pieces, and can produce the most delicious effects from a waning moon and sprinkled stars, especially when they shine upon a broad sheet of dark water, with phantom-like masts huddled among mist in the distance.

Then he said, "Good night!" and with muffled oar

Silently rowed to the Charlestown shore,
Just as the moon rose over the bay,
Where swinging wide at her moorings lay
The Somerset, British man-of-war;
A phantom-ship, with each mast and spar
Across the moon like a prison-bar,
And a huge black hulk, that was magnified
By its own reflection in the tide.

Meanwhile, his friend, through alley and street,
Wanders and watches with eager ears,
Till in the silence around him he hears
The muster of men at the barrack-door,
The sound of arms, and the tramp of feet,
And the measured tread of the grenadiers,
Marching down to their boats on the shore.

Then he climbed to the tower of the church,
Up the wooden stairs, with stealthy tread,
To the belfry-chamber overhead,
And startled the pigeons from their perch
On the sombre rafters, that round him made
Masses and moving shapes of shade,—
Up the trembling ladder, steep and tall,
To the highest window in the wall,
Where he paused to listen and look down
A moment on the roofs of the town,
And the moonlight flowing over all.

Beneath, in the churchyard, lay the dead,
In their night encampment on the hill,
Wrapped in silence so deep and still
That he could hear, like a sentinel's tread,
The watchful night-wind, as it went
Creeping along from tent to tent,
And seeming to whisper, "All is well!"
A moment only he feels the spell
Of the place and the hour, and the secret dread
Of the lonely belfry and the dead;
For suddenly all his thoughts are bent
On a shadowy something far away,
Where the river widens to meet the bay,—
A line of black that bends and floats
On the rising tide, like a bridge of boats.

The Saga that occupies so large a portion of this volume appears to have met with a very moderate share of critical approbation. It is, in fact, a very imperfect poem, disfigured by many false rhymes and feeble lines, often languid when it should have been most interesting, and with the merest vestige of the old Norse flavour clinging to some of its cantos. Others, on the contrary, appear to us full of spirit and picturesqueness, while it is only fair to make large allowance for the inequalities incident to the execution of a long and desultory poem. We quote a piece with which an ancient Scald would not have quarrelled:—

THE WEAITH OF ODIN.

The guests were loud, the ale was strong,
King Olaf feasted late and long;
The hoary Scalds together sang;
O'erhead the smoky rafters rang.

Dead rides Sir Morten of Fogelsang.

The door swung wide, with creak and din;
A blast of cold night-air came in,
And on the threshold shivering stood
A one-eyed guest with cloak and hood.

Dead rides Sir Morten of Fogelsang.

The King exclaimed, "O graybeard pale!
Come warm thee with this cup of ale."

The foaming draught the old man quaffed,
The noisy guests looked on and laughed.
Dead rides Sir Morten of Fogelsang.

Then spake the King, "Be not afraid;
Sit here by me." The guest obeyed,
And, seated at the table, told
Tales of the sea, and Sagas old.

Dead rides Sir Morten of Fogelsang.

And ever, when the tale was o'er,
The King demanded yet one more;
Till Sigurd the Bishop smiling said,
"Tis late, O King, and time for bed."

Dead rides Sir Morten of Fogelsang.

The King retired; the stranger guest
Followed and entered with the rest;
The lights were out, the pages gone,
But still the garrulous guest spake on.

Dead rides Sir Morten of Fogelsang.

As one who from a volume reads,
He spake of heroes and their deeds,
Of lands and cities he had seen,
And stormy gulfs that tossed between.

Dead rides Sir Morten of Fogelsang.

Then from his lips in music rolled
The Havamal of Odin old,
With sounds mysterious as the roar
Of billows on a distant shore.

Dead rides Sir Morten of Fogelsang.

"Do we not learn from runes and rhymes
Made by the gods in elder times,
And do not still the great Scalds teach
That silence better is than speech?"

Dead rides Sir Morten of Fogelsang.

Smiling at this, the King replied,
"Thy lore is by thy tongue belied;
For never was I so enthralled
Either by Saga-man or Scald."

Dead rides Sir Morten of Fogelsang.

The Bishop said, "Late hours we keep!
Night wanes, O King! 'tis time for sleep!"
Then slept the King, and when he woke
The guest was gone, the morning broke.

Dead rides Sir Morten of Fogelsang.

They found the doors securely barred,
They found the watch-dog in the yard,
There was no footprint in the grass,
And none had seen the stranger pass.

Dead rides Sir Morten of Fogelsang.

King Olaf crossed himself and said:
"I know that Odin the Great is dead;
Sure is the triumph of our Faith,
The one-eyed stranger was his wraith."

Dead rides Sir Morten of Fogelsang.

The few minor poems are in every way worthy of their author. The following is especially so, and most characteristic of him in its expression of mild, considerate fortitude, and preference of passive to active heroism:—

THE CUMBERLAND.

At anchor in Hampton Roads we lay,
On board of the Cumberland, sloop-of-war;
And at times from the fortress across the bay
The alarm of drums swept past,
Or a bugle blast
From the camp on the shore.

Then far away to the south uprose
A little feather of snow-white smoke,
And we knew that the iron ship of our foes
Was steadily steering its course
To try the force
Of our ribs of oak.

Down upon us heavily runs,
Silent and sullen, the floating fort;
Then comes a puff of smoke from her guns,
And leaps the terrible death,
With fiery breath,
From each open port.

We are not idle, but send her straight
Defiance back in a full broadside!
As hail rebounds from a roof of slate,
Rebounds our heavier hail
From each iron scale
Of the monster's hide.

"Strike your flag!" the rebel cries,
In his arrogant old plantation strain.
"Never!" our gallant Morris replies;
"It is better to sink than to yield!"
And the whole air pealed
With the cheers of our men.

Then, like a kraken huge and black,
She crushed our ribs in her iron grasp!
Down went the Cumberland all a wrack,
With a sudden shudder of death,
And the cannon's breath
For her dying gasp.

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Next morn, as the sun rose over the bay,
Still floated our flag at the mainmast-head.
Lord, how beautiful was thy day!
Every waft of the air
Was a whisper of prayer,
Or a dirge for the dead.

Ho! brave hearts that went down in the seas!
Ye are at peace in the troubled stream,
Ho! brave land! with hearts like these,
Thy flag, that is rent in twain,
Shall be one again,
And without a seam!

A writer's reputation is seldom benefited by publication in his eighty-ninth year. We fear that Mr. Landor's volume will prove no exception to this rule, while at the same time it is gratifying to perceive that the inferiority of these pieces affords no evidence of diminished faculty, since they are merely a collection of scraps written at various periods,—such occasional verses as a man of ability may amuse himself with without discredit, but totally unworthy of preservation beyond the passing hour. The antique character of Mr. Landor's genius has always rendered him more studious of the form than of the substance of his writings, and his ambition has often been satisfied with the terse enunciation of common-places. One poem alone, happily of considerable length, evinces his merit as a sculptor in more durable materials. It is a Greek idyl, descriptive of an imaginary visit of Homer to Ithaca after the death of Ulysses. We give a specimen, which, as is inevitable in the case of so compact and nervous a writer, suffers considerably by separation from its context:—

AGATHA.

O! look up yonder!

Why dost thou smile? everything makes thee smile

At silly Agatha, but why just now?

HOMER.

What was the sight?

AGATHA.

O inconsiderate!

O worse than inconsiderate! cruel! cruel!

HOMER.

Tell me, what was it? I can see thro' speech.

AGATHA.

A tawny bird above; he prowls for hours,
Sailing on wilful wings that never flag
Until they drop headlong to seize the prey.
The hinds shout after him and make him soar
Eastward: our little birds are safe from kites
And idler boys.

'Tis said (can it be true?)

In other parts men catch the nightingale
To make it food.

HOMER.

Nay, men eat men.

AGATHA.

Ye Gods!

But men hurt one another, nightingales
Console the weary with unwearied song,
Until soft slumber on the couch descends.
The king my master and Penelope
Forbade the slaughter or captivity
Of the poor innocents who trusted them,
Nor robbed them even of the tiniest grain.

HOMER.

Generous and tender is thy master's heart—
Warm as the summer, open as the sky.

AGATHA.

How true! how I do love thee for these words!
Stranger, didst thou not hear him wail aloud,
Groan after groan, broken, but ill suppress,
When thou recitedst in that plaintive tone
How Anticleia met her son again
Amid the shades below?

Thou shouldst have stopt

Before that tale was told by thee; that one
At least was true, if none were true before.
In vain, O how in vain, I smote my breast
To keep more quiet what would beat within;
Never were words so sweet, so sad, as those.
I sobb'd apart, I could not check my tears:
Laertes too, though stronger, could not his,
They glistened in their channels and would run,
Nor could he stop them with both hands: he
heard

My sobs, and called me little fool for them;
Then did he catch and hold me to his bosom,
And bid me never do the like again.

HOMER.

The rains in their due season will descend,
And so will tears; they sink into the heart
To soften, not to hurt it.

Here, indeed, we recognise the dignified pathos and tranquil beauty characteristic of the best of the "Hellenics."

MISS BRADDON'S NEW NOVEL.

John Marchmont's Legacy. By M. E. Braddon. (Tinsley Brothers.)

"JOHN MARCHMONT'S LEGACY" is almost as great an improvement on "Aurora Floyd" as that novel was on "Lady Audley's Secret." It is curious, as a mere literary study, to watch how, in each succeeding work, Miss Braddon shakes herself more and more clear of the crudeness and exaggeration which marred the beauty of her earlier writings, and how, without losing power, she is acquiring correctness and delicacy of touch. No honest critic—who did not consider that he had said all that was to be said on the subject when he had described "Lady Audley's Secret" as a sensation-novel—could fail, after perusing that remarkable work, to see that the writer had true creative genius. The doubt, which even Miss Braddon's admirers could not disguise from themselves, was whether that genius of her's was accompanied by sufficient power of painstaking labour to produce works of high artistic merit. There are painters every now and then who never dash off a sketch without showing the connoisseur that there is something in them, and who yet never paint a picture that in itself is worth possessing. It was possible that Miss Braddon might be in literature what these artists are in painting. Those, however, who entertained such fears have been agreeably disappointed. Miss Braddon has already taken a high rank among living English novelists; and, if her future works show as marked an improvement as the one before us, she will rise to a much higher position than that she yet occupies. Any comparison between her and George Eliot is unfair to both writers. The authoress of "Lady Audley's Secret" will never, we think, possess the exquisite power of word-painting and the subtle delineation of character evinced in the "Mill on the Floss" and even in "Romola." But, on the other hand, she has that one element of passion in which George Eliot seems somehow to be deficient. And for the possession of this quality we could forgive Miss Braddon far greater sins against taste and art than she has ever committed. The whole of our modern literature has grown so eminently proper and respectable that we welcome any one who has the courage to describe men and women as they are, not as they would be if there was no such thing as passion in the world. Since the death of Currer Bell we have had no writer, till Miss Braddon came, who dared to paint a heroine of flesh and blood. Lady Audley, Aurora Floyd, and Olivia Arundel are, each in their way, creations of real genius, standing apart from the common run of novel-heroines; and the last of these three has this advantage over her sisters that she owes much less of the interest she commands to the accidental circumstances of her life. The artistic interest of the story centres round her, and yet her part in the actual plot is comparatively unimportant.

The story of Marchmont Towers is too complicated to repeat, and we should be sorry to deprive any of our readers of the interest they will find in following out its vicissitudes. As a work of art, its interest lies chiefly in the description of Olivia Arundel's character. This is how we first hear of her:—

It was a fearfully monotonous, narrow, and uneventful life which Olivia Arundel led at Swampington Rectory. At three-and-twenty years of age she could have written her history upon a few pages. The world outside that dull Lincolnshire town might be shaken by convulsions, and made irrerecognisable by repeated change; but all those outer changes and revolutions made themselves but little felt in the quiet grass-grown streets, and the

flat surrounding swamps, within whose narrow boundary Olivia Arundel had lived from infancy to womanhood, performing and repeating the same duties from day to day, with no other progress to mark the lapse of her existence than the slow alternation of the seasons, and the dark hollow circles which had lately deepened beneath her grey eyes, and the depressed lines about the corners of her firm lower-lip. . . . How shall I anatomise this woman, who, gifted with no womanly tenderness of nature, unendowed with that pitiful and unreasoning affection which makes womanhood beautiful, yet tried and tried unceasingly to do her duty, and to be good, clinging, in the very blindness of her soul, to the rigid formulas of her faith, but unable to seize upon its spirit? Some latent comprehension of the want in her nature made her only the more scrupulous in the performance of those duties which she had meted out for herself. The holy sentences she had heard, Sunday after Sunday, feebly read by her father haunted her perpetually, and would not be put away from her. The tenderness in every word of those familiar gospels was a reproach to the want of tenderness in her own heart. She could be good to her father's parishioners, and she could make sacrifices for them; but she could not love them, any more than they could love her.

The daughter of a needy rector, who, somehow or other, had muddled away his property, Olivia, at the outset of the story, is known as the most zealous and untiring of clergymen's daughters. Her service had been one of duty, not of love. In the middle of the "fearfully monotonous, narrow, and uneventful life" she is forced to lead, her cousin, Edward Arundel, the gay, joyous, brave, light-hearted soldier, appears like a sudden sunbeam. Olivia, two years older in age, and twenty years older in heart, falls in love with the lad, who has never looked upon her as anything but a sister. There is no attempt made to disguise this passion under the form of sentiment. Olivia loved Edward Arundel because he was handsome, and bright, and young. Her love is undoubtedly not one which a well-bred, decorous young lady ought to feel, and yet there is about it a lifelike reality which is absolutely painful. Olivia finds herself rejected, without the man she loves even fancying that he has won her heart; and the world becomes drearier to her than ever. Edward Arundel goes out to India, and, by the course of events we must leave the reader to gather for himself, Olivia becomes the stepmother of the orphan Mary Marchmont, to whom Edward—unknown to her—is engaged. To do her justice, before she marries John Marchmont she believes that she has stifled her former passion; and in her own cold way she makes a good wife to the man who has avowedly married her as a protectress for his daughter after his death. After her own fashion, too, Olivia does her duty as stepmother, till at last her husband dies.

So far this woman had fulfilled the task which she had taken upon herself; she had been true and loyal to the vow she had made before God's altar in the church of Swampington. And now she was free. No, not quite free; for she had a heavy burden yet upon her hands—the solemn charge of her stepdaughter during the girl's minority. But as regarded marriage-vows and marriage ties she was free. She was free to love Edward Arundel again. The thought came upon her with a rush and an impetus, wild and strong as the sudden uprising of a whirlwind, or the loosing of a mountain-torrent that had long been bound. She was a wife no longer. It was no longer a sin to think of the bright-haired soldier, fighting far away. She was free. When Edward returned to England by-and-by, he would find her free once more; a young widow—young, handsome, and rich enough to be no bad prize for a younger son. He would come back and find her thus; and then—and then—! She flung one of her clenched hands up into the air, and struck it on her forehead in a sudden paroxysm of rage. What then? Would he love her any better than he had loved her two years ago? No; he would treat her with the same cruel indifference, the same common-place cousinly friendliness, with which he had mocked and tortured her before. Oh, shame! Oh, misery! Was there no pride in women that there could be one among them fallen so low as her—ready to grovel at the feet of a fair-haired boy, and to cry aloud, "Love me, love me! or be pitiful, and strike me dead!"

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Edward Arundel comes back, and then Olivia finds that he is in love with her ward and stepdaughter. Her former indifference is changed to hate, and she treats the poor child so ill that at last Mary Marchmont runs away from home. Edward follows and marries her, in order to protect her from further cruelty. An accident, however, separates the young couple before the marriage has been made public. Each believes that the other is dead; and Mary falls back, broken-hearted, into the hands of her stepmother. Urged on by an unscrupulous scoundrel, who is the heir to the Marchmont property after Mary's death, Olivia is induced by her wild passion to join in a plot for putting Mary out of the way. Edward Arundel is led to suppose that his wife has committed suicide, and is about to form a second marriage, when Olivia, actuated by jealousy of his new love, reveals to him the existence of the wife he fancied dead.

It was only when another and a fiercer jealousy was awakened in this woman's breast that she arose all at once, strong, resolute, and undaunted, to do the work she had so miserably deferred. As one poison is said to neutralize the evil power of another, so Olivia Marchmont's jealousy of Belinda seemed to blot out and extinguish her hatred of Mary. Better anything than that Edward Arundel should have a new, and perhaps a fairer, bride. The jealous woman had always looked upon Mary Marchmont as a despicable rival. Better that Edward should be tied to this girl, than that he should rejoice in the smiles of a lovelier woman, worthier of his affection. This was the feeling paramount in Olivia's breast, although she was herself half unconscious how entirely this was the motive power which had given her new strength and resolution. She tried to think that it was the awakening of her conscience that had made her strong enough to do this one good work; but in the semi-darkness of her own mind there was still a feeble glimmer of the light of truth, and it was this that had prompted her to cry out on her knees before the altar in Hillingsworth church, and declare the sinfulness of her nature.

And yet the moral hideousness of such a passion is half redeemed by a doubt which pervades the whole story. There is no question that Olivia at the end is mad; but whether love caused her madness, or madness caused her love, is a problem that the reader is left to solve for himself according to his fancy. It is thus that, in her last outburst of passionate repentance and remorse and jealousy, Olivia speaks of herself:—

"I will speak," she said; "I will speak, Edward Arundel. I hope and believe that I have not long to live, and that all my shame and misery, my obstinate wickedness, my guilty passion, will come to an end, like a long feverish dream. O God, have mercy on my waking, and make it brighter than this dreadful sleep! I loved you, Edward Arundel. Ah! you start. Thank God at least for that. I kept my secret well. You don't know what that word 'love' means, do you? You think you love that childish girl yonder, perhaps; but I can tell you that you don't know what love is. I know what it is. I have loved. For ten years,—for ten long, dreary, desolate, miserable years, fifty-two weeks in every year, fifty-two Sundays, with long idle hours between the two church services,—I have loved you, Edward. Shall I tell you what it is to love? It is to suffer, to hate, yes, to hate even the object of your love, when that love is hopeless; to hate him for the very attributes that have made you love him; to grudge the gifts and graces that have made him dear. It is to hate every creature on whom his eyes look with greater tenderness than they look on you; to watch one face until its familiar lines become a perpetual torment to you, and you cannot sleep because of its eternal presence staring at you in all your dreams. It is to be like some wretched drunkard, who loathes the fiery spirit that is destroying him, body and soul, and yet goes on madly drinking till he dies. Love! How many people upon this great earth know the real meaning of that hideous word. I have learnt it until my soul loathes the lesson. They will tell you that I am mad, Edward, and they will tell you something near the truth; but not quite the truth. My madness has been my love. From long ago, when you were little more than a boy—you remember, don't you, the long days at the Rectory? I remember every word you ever spoke to

me, every sentiment you ever expressed, every look of your changing face—you were the first bright thing that came across my barren life; and I loved you. I married John Marchmont—why, do you think?—because I wanted to make a barrier between you and me. I wanted to make my love for you impossible by making it a sin. So long as my husband lived, I shut your image out of my mind, as I would have shut out the Prince of Darkness, if he had come to me in a palpable shape. But since then—oh, I hope I have been mad since then; I hope that God may forgive my sins because I have been mad!"

And this is the last that we are told of Miss Braddon's strange, weird heroine:—

Olivia Marchmont still lived with her father at Swampington, and day by day she went the same round from cottage to cottage, visiting the sick; teaching little children, or sometimes rough-bearded men, to read and write and cipher; reading to old decrepid pensioners; listening to long histories of sickness and trial, and exhibiting an unwearying patience that was akin to sublimity. Passion had burnt itself out in this woman's breast, and there was nothing in her mind now but remorse, and the desire to perform a long penance, by reason of which she might in the end be forgiven.

We have dwelt upon this single character in "John Marchmont's Legacy," because, perhaps, taken singly, it is the most striking and original; but it stands by no means alone. Edward Arundel, the gallant, fearless, not over-clever soldier, who is everything that a soldier ought to be, and nothing more; Mary Marchmont, the timid, helpless child, who only knows how to love; and Lavinia Weston, altogether selfish and unscrupulous, and yet with no superfluous love of villainy,—are all characters sketched with singular power and force. There is, too, an ingenuity about the plot which reminds us often of Wilkie Collins's marvellous power of construction; and even the practised novel-reader is left in doubt, till the end is full in view, as to what the final termination of the story is to be after all.

Having said so much, Miss Braddon will, perhaps, pardon us if we point out what we conceive to be the chief error, in point of art, of "John Marchmont's Legacy." We are quite willing to admit that there may be such villains in the world as Paul Marchmont; and we have no doubt that a man may be kind in the ordinary relations of life, and yet be an utter scoundrel under the force of extraordinary temptation. The defect we have to complain of is, that we do not learn how Paul became what he was. There are touches about his character which Balzac might have given; as, for instance, when on the eve of suicide he finds a strange pleasure in destroying the works of art he has collected, lest they should fall into the hands of the rightful owners. But still, taken as a whole, the character is incomplete and unsatisfactory. Moreover, a man of his stamp would never have had the courage to burn himself alive. The death of Sardanapalus is one whose execution requires a remnant of nobleness which Paul Marchmont could not have possessed, being what he is described to have been. This, however, is after all a minor flaw. "John Marchmont's Legacy" is far the ablest work that Miss Braddon has written, and contains the promise of higher excellence in the future. E. D.

MENDELSSOHN'S CORRESPONDENCE.

Letters of Felix Mendelssohn-Bartholdy, from 1833 to 1847. Translated by Lady Wallace. (Longman & Co.)

THESE Letters were noticed by us so fully upon the appearance of the original as to leave no room for any detailed critique of the translation. We shall accordingly be satisfied with selecting some of the passages more especially characteristic of Mendelssohn as a man, an artist, and a correspondent. It is superfluous to repeat our commendation of a book that cannot be too widely read. The translation is accurate, but formal, and but an inadequate representative of the buoyancy

and *esprit* that render the original so charming:—

Reformation versus Revolution.—Reformation, or reforming, and revolution, etc. Reformation is that which I desire to see in all things, in life and in art, in politics and in street pavement, and Heaven knows in what else besides. Reformation is entirely negative against abuses, and only removes what obstructs the path; but a revolution, by means of which all that was formerly good (and really good) is no longer to continue, is to me the most intolerable of all things, and is, in fact, only a fashion. Therefore, I would not for a moment listen to Fanny, when she said that Lafont's playing could inspire no further interest since the *revolution* effected by Paganini; for, if his playing ever had the power to interest me, it would still do so, even if in the meantime I had heard the Angel Gabriel on the violin. It is just this, however, that those Frenchmen I alluded to can form no conception of; that what is good, however old, remains always new, even although the present must differ from the past, because it emanates from other and dissimilar men. *Inwardly* they are only ordinary men like the former, and have only *outwardly* learned that something new must come; so they strive to accomplish this, and, if they are even moderately applauded or flattered, they instantly declare that they have effected a *révolution du goût*. This is why I behave so badly when they do me the honour (as you call it) to rank me among the leaders of this movement, when I well know that, for thorough self-cultivation, the whole of a man's life is required (and often does not suffice); and also because no Frenchman, and no newspaper, knows or ever can know what the future is to give or to bring; and, in order to guide the movements of others, we must first be in motion ourselves, while such reflections cause us to look back on the past, not forward. Progress is made by work alone, and not by talking, which those people do not believe. But, for Heaven's sake, don't suppose that I wish to disown either reformation or progress, for I hope one day myself to effect a reform in music; and this, as you may see, is because I am simply a musician, and I wish to be nothing more.

Musical Jealousies.—On the occasion of Clara Novello's concert, a vast amount of rivalry and bad artistic feeling was brought to the light of day, which I neither wish to exist by day nor by night, nor indeed in the world at all. In fact, when really good musicians condescend to depreciate each other, and to be malicious, and to sting in secret, I would sooner renounce music altogether, or rather, I should say, musicians; it is such petty, tinkering work, and yet it seems to be the fashion! formerly, I thought, it was so only with bunglers, but I see it is the same with all. A straightforward character alone is a protection against such an example, and a straightforward fellow who despises it. Yet this serves to endear goodness to us still more, and we rejoice doubly in the contrasts, and in good art, and in good artists, and in letters from you; and thus the world is by no means so bad after all.

A Pic-nic.—The most delightful thing I ever saw in society was a *fête* in the forest here; I really must tell you all about it, because it was unique of its kind. Within a quarter of an hour's drive from the road, deep in the forest, where lofty spreading beech-trees stand in solitary grandeur, forming an impenetrable canopy above, and where all around nothing was to be seen but green foliage, glistening through innumerable clumps of trees—this was the locality. We made our way through the thick underwood, by a narrow footpath, to the spot, where, on arriving, a number of white figures were visible in the distance, under a group of trees, encircled with massive garlands of flowers, which formed the concert-room. How lovely the voices sounded, and how brilliantly the soprano tones vibrated in the air; what charm and melting sweetness pervaded every strain! All was so still and retired, and yet so bright! I had formed no conception of such an effect. The choir consisted of about twenty good voices; during the previous rehearsal in a room, there had been some deficiencies and want of steadiness. Towards evening, however, when they stood under the trees, and, uplifting their voices, gave my first song, "Ihr Vöglein in den Zweigen schwank," it was so enchanting in the silence of the woods, that it almost brought tears to my eyes. It sounded like genuine poetry. The scene, too, was so beautiful; all the pretty female figures in white, and Herr B— standing in the centre, beating time in his shirt sleeves, and the audience seated on camp stools or hampers, or lying on the moss. They sang through the whole book, and then three new songs which I had com-

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posed for the occasion. The third ("Lerchengesang") was rather exultingly shouted than sung, and repeated three times, while in the interim strawberries, cherries, and oranges were served on the most delicate china, and quantities of ice, and wine, and raspberry syrup carried round. People were emerging in every direction out of the thicket attracted from a distance by the sound of the music, and they stretched themselves on the ground and listened. As it grew dark, great lanterns and torches were set up in the middle of the choir, and they sang songs by Schelble and Hiller, and Schnyder, and Weber. Presently a large table, profusely decorated with flowers and brilliantly lighted, was brought forward, on which was an excellent supper, with all sorts of good dishes and wines: and it was most quiet withal and lonely in the wood, the nearest house being at the distance of at least an hour, and the gigantic trunks of the trees looking every moment more dark and stern, and the people under their branches more noisy and jovial. After supper, they began again with the first song, and sang through the whole six, and then the three new ones, and the "Lerchengesang" once more three times over. At length it was time to go; in the thicket we met the waggon in which all the china and plate was to be taken back to the town; it could not stir from the spot, nor could we either, but we contrived to get on at last, and arrived about midnight at our homes in Frankfurt.

Mendelssohn's "Antigone."—There was a great deal of talking about it, but no one would begin; they wished to put it off till next autumn, but as the noble style of the piece fascinated me so much, I got hold of old Tieck, and said "Now or never!" and he was amiable, and said "Now!" and so I composed music for it to my heart's content; we have two rehearsals of it daily, and the choruses are executed with such precision that it is a real delight to listen to them. All in Berlin of course think that we are very sly, and that I composed the choruses to become a court favourite, or a court musician, or a court fool; while at the beginning I thought, on the contrary, that I would not mix myself up with the affair; but the piece itself, with its extraordinary beauty and grandeur, drove everything else out of my head, and only inspired me with the wish to see it performed as soon as possible. The subject in itself was glorious, and I worked at it with heartfelt pleasure. It seems to me very remarkable that there is so much in art quite unchangeable. The parts of all these choruses are to this day so genuinely musical, and yet so different from each other, that no man could wish anything finer for his composition. If it were not so difficult here to come to any kind of judgment about a work! There are only shameless flatterers, or equally shameless critics to be met with, and there is nothing to be done with either, for both from the very first deprive us of all pleasure. As yet I have had only to do with admiration. After this performance the learned will, no doubt, come forward and reveal to me how I should and must have composed had I been a Berliner.

THE ICE-MAIDEN, AND OTHER CHRISTMAS BOOKS.

The Ice-Maiden. By Hans Christian Andersen. (Bentley.)

Busy Hands and Patient Hearts; or, the Blind Boy of Dresden and his Friends. Translated from the German of Gustav Nieritz. (Jackson, Walford, and Hodder.)

Fireside Chats with the Youngsters. By Old Merry, author of "A Chat with the Boys on New Year's Eve." (Jackson, Walford, and Hodder.)

"SAID the parlour cat to the kitchen cat, 'How frightfully foolish mankind are,'—that is to say, the portion of them who will not read and will not like this pretty novelette that the Danish story-teller has made out of a trip to Switzerland and a few lines in "Murray," saying how a bridal pair in the year 1856 rowed over one afternoon from Chillon to the little island in its lake, and there the bridegroom was drowned, and next morning were heard upon the shore the bride's despairing cries. This incident could not rest idle in the tale-writer's brain; and in his own way—for who else would have put in the cats and the Ice-maiden?—he has worked out the story of the bridegroom from his babyhood, and turned the chill of the crevasse into a maiden of

the mountain heights longing for his warm human heart, that she might possess it and make it death-cold as her own. For, though Rudy's mother had gone to her ice-grave unable to resist, her baby-boy had been saved; and he, taught by the cat and the goats and the good dog Ajola, to climb and to leap, lived fearless among the hills, till he was the best chamois-hunter and shot in the Canton Valais. And, of course, the girls dreamt of him, and once he kissed Annette, the schoolmaster's daughter, in the dance.

"Take care of him," said an old hunter; "he has kissed Annette. He has begun with A, and he will kiss through the whole alphabet."

But no, a "Miller's Daughter" has Rudy's heart all safe. Babette, with her dark bright eyes, in the Mill at Bex, has looked at him, and without a word he is hers for life and death: so he thinks. But another maiden has long wanted him—which is to win him? She dwelt

In the glacier-spalten—in the cold underground ice-world, where the souls of the condemned are imprisoned until Doom's day, as the Swiss peasants assert.

Not unlike a rushing stream, frozen and pressed into blocks of green crystal, lies the glacier, one great mass of ice balanced upon another; in the depths beneath tears along the accumulating stream of melted ice and snow; deep hollows, immense crevasses, yawn within it. A wondrous palace of crystal it is, and in it dwells the Ice-maiden—the queen of the glaciers. She, the slayer, the crusher, is half the mighty ruler of the rivers, half a child of the air: therefore she is able to soar to the highest haunts of the chamois, to the loftiest peaks of the snow-covered hills, where the boldest mountaineer has to cut footsteps for himself in the ice; she sails on the slightest sprig of the pine-tree over the raging torrents below, and bounds lightly from one mass of ice to another, with her long snow-white hair fluttering about her, and her bluish-green robe shining like the water in the deep Swiss lakes.

"To crush—to hold fast—such power is mine!" she cries; "yet a beautiful boy was snatched from me—a boy whom I had kissed, but not kissed to death. He is again among mankind; he tends the goats upon the mountain heights; he is always climbing higher and higher still, away, away from other human beings, but not from me! He is mine—I wait for him!"

But Rudy himself waits for Babette—that is, he goes to Interlaken after her when he finds she is not at Bex, "for," says he, "our Lord bestows nuts upon us, but he does not crack them for us." So Rudy cracks his nut by winning the best prizes, and getting praise from Babette's rich father, listening to the tongue in the damsel's pretty little mouth, and saying that nothing can be more beautiful than her own sweet face. Then he goes to the mill, and the cats know what is going on, though the miller does not; for, says the parlour cat,

Rudy and Babette have been all the evening treading on each other's toes under the table; they trod on me twice, but I didn't mew, for that would have aroused suspicion.

When, however, the poor Rudy does propose for Babette's hand, the wrath of "ye proude Mollere" breaks out, and he orders the hunter out of his house, but agrees at last to give up Babette if Rudy will bring him an eaglet out of an inaccessible nest, which, if he tries to get, Rudy must break his neck. However, Rudy doesn't break his neck, but captures the eaglet, and gets his own dove in return. Then goes on the love-making, till even the well-bred parlour cat is obliged to exclaim, "How these two do sit and hang over each other! I am sick of all this stuff." At length they have to visit Babette's English godmother at Montreux; and her dreadful nephew, with large red whiskers, dressed all in white, finds Babette "perfect," talks to her all day so fluently, and gives her Byron's Poems. Moreover, he climbs up an old linden-tree, and looks in at Babette's window; and Rudy finds him at it. Jealousy comes, and the lover goes up the mountains, drinks the Ice-maiden's wine, and gives up to her his betrothal ring—flings it into the glacier. Six days the fit lasts,

while Babette weeps; then they kiss, Rudy is lectured, and the wedding-day fixed. The evening before it they row across to Chillon isle, and there in the sunset talk of their bliss.

"I am so happy," she whispered.

"Earth can bestow no more on me!" repeated Rudy.

The boat is seen drifting away. Rudy plunges in after it, dives for his ring, which he sees through the stream, and

The Ice-maiden sat on the clear transparent ground; she raised herself up towards Rudy, and kissed his feet, and there passed throughout his limbs a death-like chill, an electric shock—ice and fire: it was impossible to distinguish one from the other in the quick touch.

"Mine! mine!" sounded around him and within him. "I kissed thee when thou wert little—kissed thee on thy mouth! Now I kiss thee on thy feet; now thou art wholly mine!"

And he disappeared in the clear blue water.

"Thou art mine! thou art mine!" . . . Happy to pass from love to love, from earth to heaven! . . . Do you call this a sad story?

No, not even for poor Babette, for she knows that God is good.

There is a rosy tint upon the mountain's snow—there is a rosy tint in every heart, which admits the thought, "God ordains what is best for us!" But it is not vouchsafed to us all so fully to feel this as it was to Babette in her dream.

A beautiful story, beautifully told, it is; and yet not better in its way than the next book in our heading, "Busy Hands and Patient Hearts," is in its way. We do not know Gustav Nieritz's name as that of a celebrated story-teller, but this "Busy Hands" we shall not soon forget. The darling bright little Magda, the support of her rheumatic old mother and blind brother, is as pretty and helpful a Christmas picture as we ever set eyes on; while good Master Tanzer's and Mr. Gloaming's kindness to the poor afflicted ones will lead old and young at Christmas time to think whose hearts and lot they can make blither and lighter ere the New Year is rung in. We will not tell the story of the book, but beg our readers who have children to buy it and read it to them themselves.

After the Dane and German—Andersen's beautiful fancies, and Nieritz's sweet simplicity—comes the English Old Merry, who dares say that, when we read one of his stories, we shall say, "Old Merry is a frisky old fellow, but it's time he left off skylarking;" and who professes to be a great friend of boys, and to understand the sort of joke that will set them off into a laugh, and the sort of yarn that will tickle their fancy. But, in truth, the man is a horrid old bore, full of himself, and what he thinks and does, giving lectures which he calls yarns and jokes, and thinks funny, but which are dreadfully poor and dull. He can no more be compared to the foreigners whose books we have noticed than a tallow-candle to the sun. We would not have this fussy, egotistical old person, patronizing and lecturing everybody, to be taken as the type of the true merry-and-wise Englishman who should talk to boys and win their love. Granted that he does remind boys of some besetting faults of theirs, and that so, when he gets a hearing, he may do some young people good; but a chat is a chat, and a pleasant thing; and this book we object to having Old Consequential's proses called Old Merry's "Fireside Chats."

GLADSTONE'S FINANCIAL STATEMENTS.

The Financial Statements of 1853, 1860-1863. By the Right Hon. W. E. Gladstone, Chancellor of the Exchequer. (Murray.)

BY the publication of these speeches Mr. Gladstone supplies us at once with the most lucid account and the best vindication of the financial policy which, notwithstanding an interregnum, has virtually guided the country since 1853. Those who had the good-fortune of being present when Mr. Gladstone annually disclosed to a crowded House of Commons his budget for the coming

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year will, perhaps, be surprised, on reading them anew, to find how little there is in the language or style of these statements of what can be termed oratorical display, and how much the mere details of facts and figures must have owed to the voice, the action, the tact, and the enthusiasm of a speaker who could keep the attention of the House for four or even five hours—a period equal to, we are afraid to say how many, average sermons. If we had to choose those of Mr. Gladstone's speeches which best present his highest qualities and genius as an orator and debater, we would rather have those which were spoken impromptu in the heat of debate, in answer to attacks, or themselves attacks—such as the speech on Italy of last session, which, in every oratorical sense, was never surpassed in the House of Commons. But we may safely say that such speeches would not have had a more lasting popularity than have so many of the most effective speeches of orators of our own as well as of past ages; indeed, we doubt if there are any speeches, except those of Demosthenes and Cicero of ancient times, and of Burke in modern times, which are read beyond the generation to which they were addressed, if even by them. Who now read the speeches of Pitt or Fox, of Sheridan, of Erskine, of Peel, Lyndhurst, or Brougham? Looking farther back, the only orator of whom we ever hear a regret that there is no record of his words is Bolingbroke.

These speeches now before us are rather state-papers on finance adapted for the easy comprehension of a mixed audience, who have to be instructed as well as persuaded; and the art of the orator is mainly confined to arrangement of facts and figures, with here and there only a vigorous passage to enforce a particular doctrine or to bear him through an unpopular subject. There is a singular absence of anything like platitude or declamation, and apparent candour and clearness are more used to conceal a difficulty than temper or passion. The "Statements" begin with that of 1853, the first year of Lord Aberdeen's government—one of no ordinary difficulty to the financier, for Lord Derby's government had been defeated on Mr. Disraeli's budget, and the income-tax had already legally expired, leaving an alarming deficit in the estimates for the next year. Nothing daunted by the ill-success of his predecessor, Mr. Gladstone, with a boldness which has often drawn upon him invidious comparison with his great but cautious master, Sir Robert Peel, determined to carry out yet farther the financial reform initiated by Peel in 1842 and 1845. There is, perhaps, nothing more worthy of note than his argument in this speech in favour of renewing the income-tax as a means of great customs' relief, at the same time expressing such disapproval of the tax as gave greater credit to his promise that it should again be only temporary, and deprecating any alteration of the tax as impairing its efficiency for a great purpose.*

The general views of Her Majesty's Government with respect to the income-tax are these: that it is an engine of gigantic power for great national purposes, but at the same time that there are circumstances attending its operation which make it difficult, perhaps impossible, at any rate, in our opinion, undesirable, to maintain it as a portion of the permanent and ordinary finance of the country. The public feeling of its inequality is a fact most important in itself. The inquisition it entails is a most serious disadvantage, and the frauds to which it leads are an evil such as it is not possible to characterize in terms too strong.—P. 46.

Whatever you do in regard to the income-tax, you must be bold, you must be intelligible, you must be decisive. You must not palter with it. If you do, I have striven at least to point out, as well as my feeble powers will permit, the almost desecration, I would say, of your high office—certainly the gross breach of duty to your country—of which you will be guilty in thus putting to hazard the most potent and effective among all its material resources. I believe it to be of vital importance, whether you keep this tax or whether you part with it, that you either should keep it or should leave it in a state in which it will

be fit for service on an emergency; and this it will be impossible to do if you break up the basis of your income-tax.—P. 47.

This last gives a fair example of the more earnest and persuasive passages in these speeches, and will lead us to form an estimate of the power which Mr. Gladstone has exerted in order to force his financial measures on often reluctant friends and always hostile opponents. We miss the budget-speech of the succeeding year—the first year of the Crimean war—which was remarkable mainly for its vigorous denunciation of raising supplies for war by loans. Between this year and 1859 Mr. Gladstone was out of office, and it was not till the succeeding year that he was able to develop further the plans which had doubtless been conceived in 1853, and to carry out to their fullest extremes the doctrines of Free Trade and Customs' Reform. The interval had not been favourably employed for such an experiment. The Crimean war had largely added to the national debt, and to the permanent military expenses of the country; and though a relief, to the extent of two millions and a half, was experienced by the falling in of annuities, still the charges of the country were far greater than they had been in 1853—and the war tea-and-sugar duties, as well as the income-tax, were by law to expire, leaving a deficit of £9,400,000. In the face of such a deficit, Mr. Gladstone proposed still further to lower the receipts of the customs and excise by taking off duties upon most of the articles still left in the customs' tariff, and by reducing those upon all others in conformity with the French commercial treaty—which must be considered a part of the budget—at the same time by repealing the paper-duty. The income-tax was again the engine used for their relief. The speech introducing these measures is decidedly the best worth reading of those before us, and financial style. Mr. Gladstone had at once is a model of what may be called the to defend his policy against attacks from the pure Protectionists, and from some ultra Free-Traders who objected to a commercial treaty on principle.

Sometimes we are told that the treaty is an obsolete and antiquated idea; sometimes that it is a dangerous innovation. In the view of one class it is an abandonment of free trade; there are also men of another class holding opinions diametrically at variance with these, and they are gentlemen with whom we shall have much difficulty in dealing. These are they who find fault with it—and that I must say is by far the soundest objection, inasmuch as it is unquestionably founded on facts—because it is an abandonment of the principle of Protection. This treaty is an abandonment of the principle of Protection. I am not aware of any entangling engagement which it contains; it certainly contains no exclusive privilege; but it is an abandonment of the principle of Protection, and a means, I hope tolerably complete and efficacious, of sweeping from the statute-book the chief among such relics of that mis-called system as still remain upon it.—P. 138.

The budget of the three succeeding years may be considered as supplementary only to that of 1860, clearing away a few of the debris of the old system still left, carrying out the repeal of the paper-duties which had been objected to by a timid House of Lords; and much of Mr. Gladstone's eloquence was expended in inveighing against the spirit of expenditure. In the speech of this year we find a powerful and lucid exposition of the effects upon our financial and commercial position of these reforms, and especially of the French treaty. It would have been easy for Mr. Gladstone to have heightened the effect of this by throwing ridicule upon the objectors of 1860, by comparing their prophecies with the actual results. But, with a reticence, which is no doubt the best policy in a statesman, he refrained from so doing, and has contented himself with a statement of facts and of the difficulties under which the experiment was made. It is sufficient for us to point out that, bold as the scheme propounded by Mr. Gladstone appeared to be in 1860, and small as was the

margin which he proposed to leave between income and expenditure, in order to carry out his plans, the result has shown not only the good policy, but the almost prophetic providence which conceived them. In the spring of 1860 no one could have expected that three such bad years would have followed—years of deficient harvests, of unusual distress in Ireland, of political uneasiness on the Continent, causing continued expenditure on armaments, and, lastly, of the almost complete stoppage of our great cotton manufactures in the north. The experiment of 1860 has been subjected to trials which no one could have anticipated. That we should have been able to come through this concurrence of adverse events without any sensible loss to our revenue, or falling off of our imports and exports, is almost wholly due to the financial policy of 1860; and seldom indeed can a statesman have had so speedy and complete a vindication to his policy as that which has fallen to Mr. Gladstone. G. L.

NOTICES.

Adventures of Alfán; or, the Magic Amulet. By John Holme Burrow, B.A., author of "Tales for Sundays and Weekdays," &c. (Smith, Elder, & Co.)—A WELL-TOLD Eastern story for boys, to teach them that there is no place like home, and that ambition, when gratified, brings so many troubles and cares, that boys had better give up all grand ideas, be content with their own lot, and go on vigorously with their work. Alfán is the son of a poor Cairene widow, Zamena; an old wizard, whose life he saves, gives him the amulet; and uncle Hoosein tells him of the wonders and riches of distant lands. He gets ambitious, leaves his home, and sails for Aden on his way to India. But the ship is wrecked, and he alone saved; he gets food from an eagle's nest, is rescued from death by a fisherman, and landed in Persia. The lady Zaira takes him into her family as a companion for her boy, and then gives him up to be sacrificed by the priests in her boy's place. The multitude are assembled, and the high priest steps forward to kill Alfán, when the boy seizes the sword, kills the patriarch instead, and gallops away. But Djur the Alayan pursues him and captures him; then sets him free for the sake of home, and sends him to Rodomassan, the City of the Children of the Desert. There the citizens are met to choose a successor to their late king, and, liking not his two sons, nicknamed "The Pig" and "The Tiger," choose the youth Alfán on his white charger, Almoritzan, who rides in among them from the tomb of their dead sovereign as a Godsend from on high. So the boy is crowned, and has the palace, treasures, and houris at command; but the vizier Durobar, who has managed all this, says that he, the vizier, must really rule, and Alfán must have no friends but him. Others are poisoned and imprisoned, till the good Djur appears, and with him, secretly, the boy-king is really friends. New troubles come; Dinoorah, Sultan of Samarcand, marches with 200,000 men to dethrone Alfán, and Durobar sells him to his enemy. But Alfán deposes him, defeats the sultan, and reforms his own land. However, the nobles conspire against him and nearly assassinate him, his slaves plunder him, the citizens grumble at his improvements, and, at last, ill, and stung with the ingratitude of all, he resigns his crown, and rides off alone with Djur, each to his own dear home—there's no place like home. The moral is preached at the end of every chapter; but the story is full of incident, and well kept up, so that the book will please the boys these winter nights.

The British Empire. A Sketch of the Geography, Growth, Natural and Political Features of the United Kingdom, its Colonies and Dependencies. By Caroline Bray, author of "Physiology for Schools." (Longman & Co. Pp. 552.)—WITH its copious index and numerous coloured maps, Miss Bray's book contains an amount of information which we might look for, in vain, in other single volumes. Her principal aim has been to give "true ideas of the country we live in, and the relations of England with her colonies and dependencies, unbiassed by mere conventional opinion or exaggerated national sentiment." Her divisions of countries, however, are not always fortunate. Scotland, for instance, she divides into ten highland, thirteen lowland, and ten central counties. In these last we find Argyll and Perth, two of the most highland counties in all

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Scotland, and much better entitled to be under the highland division than Caithness, which is perfectly flat, and whose inhabitants are almost all pure Scandinavians.

The Drain of Silver to the East, and the Currency of India. By W. Nassau Lees, LL.D. (W. H. Allen & Co. Pp. 196.)—DR. LEES thinks that the "currency of India should be extended through the agency of association banks, and not through the medium of government treasuries," and that it would be wiser in the outset to look for prospective rather than for present advantage. "If government," he says, "attempt at once to utilize its balances, instead of leaving them to the banks that are to do its business and to circulate its notes, banks cannot be established at all." He would also enlarge the facilities for obtaining "bills in government treasuries at a fair rate of exchange;" and, instead of silver, he would make gold the standard of India;—he would introduce, in short, "the English system in its full integrity."

Luke Ashleigh; or, School-Life in Holland. By Alfred Elwes, author of "Guy Rivers," "Paul Blake," &c. (Griffith and Farran. Pp. 375.)—THE school described in these pages had an actual existence; and the author is so satisfied with the "system followed there, and so convinced of its excellent effects in procuring the moral, physical, and intellectual progress of the pupils, that he would like to see it tried in this country." The story of *Luke Ashleigh* is altogether a healthy one, and is sure to interest young readers.

Sunshine and Shadows: or, Sketches of Thought, Philosophic and Religious. By William Benton Clulow. (Longman & Co.)—THIS is a book somewhat on the model of the Hares' *Guesses at Truth*, but far inferior in originality and depth. It contains just the jottings down of thoughts, or reflections that have occurred to the author on a great variety of subjects, from the structure of man to the being of God, ranged under such heads as Colours of Existence, Moral Alchemy, Death and Life, Atheism, Breviaries on Divine Subjects; and, so far as they express opinion on religious matters, they are liberal and quiet; but we have not hit on one passage which could be dignified with the title of an aphorism, not one containing any pregnant truth or forcible expression, while we have found some bits of nonsense. This is the average kind of thing. "If each person were to contribute but one new idea or fact, in any province of speculation or science, the general sum of truth would be rapidly augmented. But most people, those not excepted who may be classed with the cultivated, leave the world without having accomplished so much." All very true, but not very new, and surely not worth printing. Again, what would Mr. Ruskin, or any man who has seen a Titian, a Raphael, a Fra Angelico, or a Turner, or any of the best Gothic cathedral or house-work say to the following:—"With regard to sculpture, painting, and architecture, we are acknowledged to be far inferior to the ancient Greeks." How much does Mr. Clulow know of ancient Greek painting; and how many trustworthy judges have acknowledged it to be far superior to modern? For the most part, however, the book contains good sense in a diluted form, and will doubtless be acceptable to readers who like their mental meat with plenty of rice and potatoes.

Les Amours des Bords du Rhin par Méry. (Paris: Michel Lévy, frères.)—It is now upwards of forty years since M. Méry began his literary career, and in the course of that period he has written political satires, poems, novels, tales, and books of travel. His style is witty, graceful, and often epigrammatic, as we should expect from a man who enjoys the reputation of being one of the most *spirituel* talkers in France. We are sorry to have to bring against him the charge of having occasionally in this volume described things that were scarcely worth describing; but, then, he has done it with some elegance. The book consists of two tales, one anecdote, and several short pieces descriptive of towns, castles, and scenery on the Rhine and in Germany. The first story is that of a young French musician who is sent to Rome by the government to study his art, falls in love with a *fornarina* (Raphael, it seems, brought the *fornarina* into fashion), runs away with her, and marries her in Paris. He finds, however, that it is impossible to live on high musical art, and, as he cannot resign himself to write popular melodies, he adopts the humbler but more certain employment of copying music. As the scene of this tale is laid in Rome and Paris, it is difficult to say why it should appear in a volume entitled "*Amours des Bords du Rhin*." The second story is that of a certain princess, Sibylla Augusta of Baden,

who lived towards the beginning of last century, and was the involuntary cause of the murder of her cousin Odilla. This, and the reminiscences of a rather too gay widowhood, made her turn to the austerities of a religious life, and she died in the odour of sanctity. The places which M. Méry describes are the palace of Potsdam, and that of Wilhelms near Stuttgart, Baden-Baden, and several landscapes on the Rhine. The book is lightly and pleasantly written.

Scenes in the Life of St. Peter. A Biography and an Exposition. By James Spence, M.A., D.D., of the University of Aberdeen. (The Religious Tract Society. Pp. 275.)—DR. SPENCE fully redeems the claims of his book to be a biography and an exposition; and the Society has done well in publishing his labours. Lively, interesting, and often picturesque in his narrative, he is no less simple, lucid, and instructive in his expositions. St. Peter, too, is an excellent subject, and, as Dr. Spence says in his preface, "The very fact that a superstitious and mythical interest has gathered around the apostle's name, shows the greater need for a Scriptural delineation of his character, and a complete view of the facts of his history so far as they are authenticated."

Morning and Evening Services for Households. By Alfred Bowen Evans, D.D., Rector of St. Mary-le-Strand. (Skeffington. Pp. 54.)—THE type is clear and legible; and these devotional exercises, so concise and simple, will no doubt suit all "households" using them.

ILLUSTRATED CHRISTMAS BOOKS.

CHRISTMAS brings with it this year an extraordinary store of illustrated books of every description to keep up the good old custom of kindly interchange of gifts and good wishes at this festive season. MESSRS. LONGMAN & Co. have just ready their *Illustrated Edition of the New Testament*, a work upon which Mr. Thomas Longman and Mr. Henry Shaw have been occupied for some ten years past. The whole of the illustrations are copies of the most celebrated pictures of the Old Italian Masters, of Missal illuminations and borderings, or of imitations of these latter introducing exquisite medallions from old masterpieces of art. All are engraved on wood; and it is scarcely needful to say how exquisitely they are executed when it is known that they are the work of Mr. James Cooper, Mr. Joseph Williams, Mr. John Thompson, Mr. William Thomas, the Messrs. Dalziel, Mr. W. Linton, Mr. W. Meason, and Miss Byfield, from drawings, made under Mr. Shaw's supervision, by Mr. Wandby. The same firm has issued *The Book of Common Prayer, according to the Use of the United Church of England and Ireland, &c.*, printed in red and black at the Chiswick Press, in large 8vo., with borders copied from Geoffrey Tory's works, which are remarkable for the elegance and lightness of their design. Geoffrey Tory was originally employed as corrector of the press by Henry Stephens, but afterwards, during the earlier portion of the first half of the sixteenth century, he became the publisher of books of an exquisite typographical execution, illustrated with woodcut borderings, of which the Latin Psalter, from which the borderings of this new edition of the Prayer-Book are chiefly taken, is in every way an elegant example. Another of Messrs. Longman & Co.'s illustrated books, Mr. J. E. Doyle's *Chronicle of England*, of which a review appeared in No. 45 of THE READER, is also likely to be a favourite gift-book.

MR. MURRAY has put forth a new edition of *The Book of Common Prayer*, illustrated with borders, initial letters, head-pieces, vignettes, scrolls, &c., and thirty-six large historical plates after the Old Masters, with Notes explaining the Order and History of the Offices of the late Canon James, a beautiful volume; and also an exquisitely beautiful volume, *Hymns in Prose for Children*, by Mrs. Barbauld, with 112 original designs by Barnes, Wimperis, Coleman, and Kennedy, the whole engraved in his very best style by James Cooper.

MESSRS. CASSELL & Co. and MR. BEETON both publish their *Illustrated Editions of the Bible* complete, the former illustrated with 900 engravings, historical, antiquarian, topographical, physical, and picturesque, executed with much artistic skill, and accompanied by notes, marginal references, tables of Biblical weights, measures, coins, and time, a practical concordance, &c.; and the latter embellished with 200 well-executed wood-engravings after pictures by Overbeck, Richter, Bendemann, Schubert, and other German masters, with rubricated headings, titles, and initial letters by Mr. Noel Humphreys, and accompanied by notes selected from the best commentators, with various readings, parallel passages, &c.

MESSRS. TRÜBNER & Co. also head their list with a book of Biblical illustrations, *Rafael's Bible, called the Loggie*, illustrated with fifty-two most exquisite photographs, from drawings made from the originals of the great master, and accompanied by an essay on the Loggie of the Vatican by Adolph Stahr. They have also issued a thin quarto volume of Lorenz Frölich's designs, illustrating child-life at the sea-side in the bathing season at Dieppe, entitled *The Little Darling at the Sea-side*.

MESSRS. ROUTLEDGE send us *The Parables of Our Lord*, with twenty-four pictures by J. E. Millais, engraved by the brothers Dalziel, with rubricated letters, and printed on fine toned paper, which has been already favourably noticed in THE READER, as containing much of Millais's finest work, and as beautiful specimens of the skill of the brothers Dalziel, who are about to commence an *Illustrated Bible* from the designs of Messrs. Holman Hunt, Millais, Watson, Armitage, Tenniel, and others. Messrs. Routledge's edition of *Robinson Crusoe*, the plates engraved from Mr. J. D. Watson's designs by the same artists, is sure to secure a large sale, both as a work of art and as a book which every boy will covet. *The Golden Harp: Hymns, Rhymes, and Songs for the Young*, adapted by W. H. Dulcken, and illustrated by Messrs. Watson, Dalziel, and Wolf, is one of the most charming books of its kind.

MESSRS. WARD AND LOCK have just issued a beautiful specimen of Mr. Edmund Evans's typographic and xylographic skill, *The Bible Album; or, Sacred Truth illustrated by the Poets*, being Poems illustrative of Holy Scripture. This selection is also made by H. W. Dulcken, and is illustrated with fifty-six pictures, printed in tints by Edmund Evans. By this process the illustrations, which are well selected, are made to assume the appearance of finished studies by the Old Masters, which were mostly executed in tints. The poetical selections have been made in a Catholic spirit, and are taken from all our best poets, from the age of Elizabeth to that of Victoria.—Somewhat kindred to this volume of poetry is that put forth by the RELIGIOUS TRACT SOCIETY, under the title of *English Sacred Poetry of the Olden Time*, selected by the Rev. L. B. White, and illustrated with thirty plates by Mr. E. Whymper, from drawings by Messrs. J. D. Watson, C. Green, Tenniel, and others—a book which cannot fail to be a most acceptable addition to the reading provided for the large class of the public to which the Religious Tract Society chiefly addresses itself.

MESSRS. BELL AND DALDY have on the eve of publication Dr. Pierotti's long-expected book, *Jerusalem Explored*, to which almost all the crowned heads of Europe have become subscribers. It will be illustrated with upwards of 100 engravings, and throw considerable light upon ancient Jewish antiquities.

PUBLICATIONS OF THE WEEK.

- ADAMS (W. H. Davenport). Scenes from the Drama of European History. Cr. 8vo., pp. xxiv—517. *Virtue*. 7s. 6d.
- ALLAN (Rev. John). John Todd, and how he Stirred his own Broth-pot. A Tale Worth Telling. With Illustrations. Cr. 8vo., pp. 80. *Houlston*. 1s.
- ARISTOPHANIS COMEDIE UNDECIM. Textum notulis subinde criticis exornatum usibus Scholarum denuo accommodabat Indices adjunxit. Hubertus Ashton Holden, LL.D. 8vo., pp. xv—595. Cambridge: Deighton, Bell & Co. 15s.
- ART JOURNAL (The). New Series. Vol. 2. 1863. With Engravings. Roy. 4to. *Virtue*. 31s. 6d.
- BARRY (P.). Dockyard Economy and Naval Power. With Photographs. 8vo., pp. xxviii—312. *Low*. 21s.
- BIOGRAPHY OF SELF-TAUGHT MEN. 18mo., pp. xl—240. *Nelson*. 1s. 6d.
- BLOOMFIELD (Robert). Works. A Complete Edition. With Illustrations. Fcap. 8vo., pp. viii—369. *Routledge*. 5s.
- BOY'S OWN VOLUME (The) of Fact, Fiction, History, and Adventure. Christmas, 1863. Illustrated by Plates and Woodcuts. Edited by the Publisher. 8vo., pp. viii—552. *Beeton*. 5s.
- BROWNE (Frances). Orphans of Elfhelm, and other Stories. Illustrated. Fcap. 8vo. *Groombridge*. 1s.
- CAMPBELL (Major W.). Old Forest Ranger; or, Wild Sports of India. Third Edition. Sq. 8vo. *Virtue*. 8s.
- CAROVÉ'S STORY WITHOUT AN END. From the German. By Sarah Austin. Illustrated. New and Improved Edition. 16mo., pp. 130. *Virtue*. 2s. 6d.
- CASSELL'S ILLUSTRATED HISTORY OF ENGLAND. From the Death of George III. to the Death of the Prince Consort (1820-1861). Vol. 3. (Being the Seventh Volume of the entire History.) From the Accession of George IV. to the Irish Famine, 1847. Imp. 8vo., pp. v—628. *Cassell*. 6s.
- CHILDREN'S PRIZE (The), and Monthly Clarkey for Happy Homes. Conducted by J. Erskine Clarke, M.A. 1863. Sq. 8vo., ad., pp. 188. *Macintosh*. 1s.

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- CHRISTIAN TREASURY** (The). Containing Contributions from Ministers and Members of various Evangelical Denominations. 1863. With Engravings. Roy. 8vo., pp. 624. Edinburgh: *Johnstone and Hunter*. Groombridge. 6s. 6d.
- CHURCHMAN'S FAMILY MAGAZINE** (The). Containing Contributions by the Clergy and Distinguished Literary Men. Vol. 2. With Engravings. 8vo., pp. viii—568. Hogg. 9s.
- CHURCHMAN'S** (The) Monthly Penny Magazine, and Guide to Christian Truth. Vol. 17. January to December, 1863. 12mo., pp. 332. Macintosh. 1s. 6d.
- COLLINS** (Wilkie). No Name. New Edition. With an Engraving. Cr. 8vo., pp. 548. Low. 6s.
- COMMENTARY** (A) on the Revelation of Jesus Christ. By a Physician. Second Edition. Cr. 8vo. Hamilton. 3s. 6d.
- COMICAL STORY BOOK** (The). With Comical Illustrations, printed in Colours. Containing:—Greedy Jem and his Little Brothers, the Faithless Parrot, Naughty Boys and Girls, and Lazybones. Sm. 4to. Routledge. 5s.
- CORNHILL MAGAZINE** (The). Vol. 8. July to December, 1863. With Illustrations. 8vo., pp. 760. *Smith and Elder*. 7s. 6d.
- COTTAGE READINGS IN GENESIS**. Fcap. 8vo., pp. 508. *Book Society*. 4s.
- COUNSEL AND COMFORT SPOKEN FROM A CITY PULPIT**. By the Author of "The Recreations of a Country Parson." Sm. cr. 8vo., pp. 304. *Strahan*. 3s. 6d.
- CREWDSON**. One Hundred Assorted Leaflets from a Volume of Hymns. By the Author of "Aunt Jane's Verses for Children," &c. Fcap. 8vo., packet. Manchester: *Brammer*. Pitman. 1s.
- CROSSE** (Rev. T. F., D.C.L.) Lectures on Early Scripture. Genesis. Post 8vo., pp. ix—288. *Longman*. 5s.
- CULLEY** (R. S.) Handbook of Practical Telegraphy. Illustrated with numerous Diagrams. 8vo., pp. viii—210. *Longman*. 7s. 6d.
- CUMMING** (Rev. John, D.D., F.R.S.E.) Destiny of Nations as Indicated in Prophecy. Sm. post 8vo., pp. x—334. *Hurst and Blackett*. 7s. 6d.
- DALTON** (William). Tiger Prince; or, Adventures in the Wilds of Abyssinia. With Illustrations. Cr. 8vo., pp. viii—407. *Virtue*. 7s. 6d.
- ELLIS** (Robert Leslie, M.A.) Mathematical and other Writings. Edited by William Walton, M.A. With a Biographical Memoir by the Very Rev. Harvey Goodwin, D.D. With a Portrait. 8vo., pp. xxxvi—427. Cambridge: *Deighton, Bell & Co.* 16s.
- ENGLAND'S WORKSHOPS**. By Dr. G. L. M. Strauss; C. W. Quin, F.C.S.; John C. Brough; Thomas Archer; W. B. Tegetmeier; W. J. Prowse. Sm. post 8vo., p. viii—312. *Groombridge*. 5s.
- FALCONER** (Edmund). Memoirs. The Bequest of my Boyhood. Poems. Fcap. 8vo., pp. 160. *Tinsley*. 5s.
- FESTU** (Jules). Practical Lessons on the Comparative Construction of the Verb in the French and English Languages. Cr. 8vo., pp. xvi—256. *Simpkin*. 5s.
- FOR BETTER, FOR WORSE**. A Romance of the Affections. Edited by Edmund Yates. 2 vols. post 8vo., pp. vii—679. *J. Maxwell*. 21s.
- FORSYTH** (Lieut. James, M.A.) Sporting Rifle and its Projectiles. With Three Plates. 8vo., pp. 132. *Smith and Elder*. 7s. 6d.
- FRESENIUS** (Dr. C. Remigius). System of Instruction in Qualitative Chemical Analysis. Sixth Edition. Edited by J. Lloyd Bullock, F.C.S. 8vo., pp. xiii—355. *Churchill*. 10s. 6d.
- GATTY** (Mrs. Alfred). Fairy Godmothers and other Tales. Fourth Edition. Fcap. 8vo., pp. 148. *Bell and Daldy*. 2s. 6d.
- GOETHE, LIFE OF**. By George Henry Lewes. Second Edition. Partly Rewritten. With Portrait. 8vo., pp. xviii—575. *Smith and Elder*. 16s.
- GOSPEL MISSIONARY** (The) for 1863. Vol. 13. 16mo., pp. 188. *Bell and Daldy*. 1s.
- GREAT GRUNDY ROMANCE** (The). A True Tale of a Cathedral City. With Illustrations. Post 8vo., pp. xv—164. *Lockwood*. 3s. 6d.
- HALL** (Hilkiah Bedford, B.C.L.) John Baptist; being a Course of Advent Lectures. Fcap. 8vo., cl. 1p., pp. 63. Halifax: *Whitley and Booth*. *Bell and Daldy*. 2s. 6d.
- HARMONY** (The) of the Gospels, in the Words of the Authorized Version. With an Account of Ancient Manuscripts and of the various Translations of the Holy Scriptures. Cr. 8vo., pp. vii—509. *Seeleys*. 6s.
- HILLYARD** (W. Heard). Captive's Daughter, and other Stories. Illustrated. Fcap. 8vo. *Groombridge*. 1s.
- HORNBY** (Lady). Constantinople during the Crimean War. With Coloured Engravings. Roy. 8vo., pp. xvi—500. *Bentley*. 21s.
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MISCELLANEA.

It will be in the recollection of our readers what an outcry was raised against the Master of the Rolls' appointment of Mr. William Barclay Turnbull to "calendar our foreign state-papers between the accession of Edward VI. and the Revolution of 1688, make extracts from the same, and to index the whole." He did not long survive what to him must have proved a most bitter disappointment; and his library was sold by auction last week by Messrs. Sotheby and Wilkinson for £2779. 16s. 6d. The collection was rich in works relating to the history, topography, and antiquities of Great Britain—particularly in the series of old county histories—full of pedigrees and of territorial possessions and changes of old families, of books relating to families of distinction and heraldry, of rare peerage cases, and of privately-printed books, including the publications of the Abbotsford, Bannatyne, Spalding, and other societies, of the first of which Mr. Turnbull was one of the founders. There were, in all, 1567 lots; and, as a specimen of the high prices at which they sold, the following items may be given:—Lot 15, "Anderson's House of Yvery," 2 vols. 8vo., £24. 10s.; lot 48, "Généalogie de la Maison de Bastard," 8vo., £4. 5s.; lot 82, "Bouillet Nobiliaire d'Auvergne," 8 vols. 8vo., £7. 12s. 6d.; lot 153, "Bagot's Memorials of the Bagot Family," 4to., £10; lot 203, "Anselme Histoire Généalogique de la Maison Royale de France," 9 vols. folio, large paper, with one sheet supplied from a small paper copy, £25; lot 221, "Bignon, Nobiliaire de Picardie," royal folio, sold with all faults, £30; lot 224, "Blasone Bolognese," 4 vols. in 2, folio, £9. 15s.; lot 419, Sir Harris Nicolas's edition of the "Siege of Carleaverock," illustrated with engravings, and the arms emblazoned, £21; lot 465, "Clutterbuck's Hertfordshire," 3 vols. folio, large paper, £21. 10s.; lot 490, "Dugdale's Warwickshire," folio, first edition, £10. 10s.; lot 659, "Fraser's Memorials of the Montgomeries—Earls of Eglinton," 2 vols. 4to., £16. 10s.; lot

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THE Westminster play for this year is the "Adelphi," got up under the management of Mr. Trevor. The first performance took place on Thursday last. On Tuesday next will be the second performance, when the prologue and epilogue will be spoken; and on Thursday, the 17th, the third and final performance will take place.

THE provisional committee, formed for taking steps for the establishment of colleges and a university for Wales, met on Tuesday, the 1st inst., and resolutions were passed declaratory of the great desirableness of such establishments in the Principality.

AT the General Meeting of the National Shakespeare Committee held on Monday last it was announced that the Archbishops of Canterbury and Dublin, the Duke of Devonshire, Lord Brougham, and the Lord Chief Baron had accepted office as vice-presidents of the Association. Amongst others who have joined the Committee are:—Lord Stratford de Redcliffe, Gen. Knollys, the Attorney-General, Sir Hugh Cairns, Mr. P. A. Taylor, M.P., Mr. Sergeant Parry, the Marquis D'Azeoglio, Professors Delius, Ulrici, and Elze, Colonel Sykes, Sir A. H. Elton, Bart., and Sir Lascelles Wrayall, Bart. MM. Edward de Bunsen and Panizzi have engaged to act as foreign secretaries to the Committee. The following resolution was unanimously adopted by the general body:—"That the following gentlemen be requested to act as a site committee, with instructions to consider the principles which should govern the selection of a site for a Shakespeare Memorial; to inquire into the number of appropriate sites, and ascertain which of them may be obtained, and on what conditions, for the purpose of erecting a public monument of a large and noble character—namely, the Duke of Manchester, the Right Hon. W. F. Cowper, the Attorney-General, Sir Joseph Paxton, Messrs. William Tite, G. R. Goshen, W. Hepworth Dixon, and J. O. Halliwell.

MR. GROTE, the historian of Greece, who is one of the Council of University College, London, and at present Treasurer of the College, has offered to put up at his own expense, on the walls of the cloister of the College in Gower Street, a mosaic representation of scenes and persons of the Homeric poems, to be executed by the Parisian sculptor the Baron de Triqueti.

"UP THE RHINE!" is no longer the cry: "Up the Nile!" has taken its place. The Duke of Rutland, the Earl and Countess Scarborough, and Lady Herbert of Lea have already set out to pass the winter in that health-restoring climate, and Lord and Lady Gifford are about to follow the example—let us hope to give us a second taste of the Hon. Impulsia Gushington's experiences.

FROM the Clarendon Press at Oxford, besides the new and entirely revised editions of Burnet and Berkeley, recently announced, we are promised a new edition of Chaucer, under the superintendence of Mr. Earle, the text carefully revised from MSS. on the plan of the Cambridge Shakespeare. This edition will contain the whole of Chaucer's works.

"WE are informed," says the *British Army Review*, "that Colonel Crawley has commenced an action for libel against 'Jacob Omnium'

(Mr. Higgins), in consequence of the article by 'J. O.' in the *Cornhill Magazine* on the Mhow Court-Martial, which appeared in a recent number."

DR. MACKAY, "our own New York correspondent" of the *Times*, returns to his post, having first committed to the press a new volume of his poems, entitled "Studies from the Antique, and Sketches from Nature."

"WE are informed by Sir Woodbine Parish," says the *Brazil and River Plate Mail*, "that the new pass across the Andes, alleged to have been recently discovered, is no new discovery at all, but has been years before described by himself and others as requiring only a small expenditure to make it practicable for wheeled vehicles."

MESSRS. MOZLEY of Paternoster Row are about to add a monthly periodical to our *Boys' Magazines*, the first number of which will appear on the 1st of January.

THE story of "Pet Marjorie," as published by Mr. Nimmo of Edinburgh, is said to have been put into its present form by Mr. Henry Farnie.

IN the January number of the *Churchman's Family Magazine* will be commenced a new story by the Author of "The Heir of Redclyffe," entitled "The Clever Woman of the Family."

MESSRS. BELL AND DALDY announce "Customs and Traditions of Palestine compared with the Bible," by Ermete Pierotti, the architect-engineer to Sooraya Pasha of Jerusalem, whose "Jerusalem Explored" is on the eve of publication. They have also in the press—"Host and Guest; a Book about Dinners, Wines, and Deserts," by Mr. A. V. Kirwan.

MR. HOTTEN announces a new work on "The History of Playing Cards, and the Various Games connected with them, from the Earliest Ages until now; with some Account of Card-Conjuring and Old-Fashioned Tricks," by the late Rev. R. S. Taylor, B.A., and K. R. H. Mackenzie, F.S.A., illustrated with numerous curious woodcuts.

THE *English Churchman* announces the death of its originator and editor, Mr. David Williams Godfrey, after a few weeks' illness.

THE late Samuel Hall of Basford Hall near Nottingham, who died recently at the advanced age of eighty-two, was the brother of the late Dr. Marshall Hall, the eminent physician and physiologist; their father, a practical bleacher, was also a man who has left his mark behind him, having been the first to introduce chlorine into the process of bleaching. Mr. Samuel Hall was the inventor of gassing of lace and the bleaching of starch—processes from which our cotton fabrics generally, but lace in particular, derive much of their superiority over the manufactures of other nations. The gassing process is a fine application of science. The gas-flame is drawn through the interstices of the lace by means of a vacuum produced by an air-pump acting above it, so that the sheet of lace which enters the flame, opaque and obscured with loose fibre, issues from it bright and clear, rivalling in appearance the fine thread lace of Brussels and Louvain, though produced at a mere fraction of the cost of the latter. Mr. Hall's whole energies were of a practical and industrial kind. Amongst other patents granted to him was one for the process by which steam is condensed in steam-boats. According to report, this process has effected a saving of 20 per cent. in fuel and repairs to the Admiralty.

LITERARY men, more particularly those who use the reading-room at the British Museum, will regret to hear of the sudden death of Mr. William Salt, the junior partner in the banking-house of Stevenson, Salt, and Son of Lombard Street. Mr. Salt was at the British Museum on Saturday, investigating matters relating to his native county of Stafford. He was seized with a fit in church on Sunday morning, from the effects of which he died. Mr. Salt was a fellow of the Society of Antiquaries and an active member of the Royal Society of Literature. He has been a liberal donor of curious and rare books to the British Museum. In 1844 he printed a curious supplement to Harwood's edition of Erdeswick's "Survey of Staffordshire," the text of which in many parts he revised. Only twenty copies were struck off. He was between fifty and sixty at the time of his unexpected death.

THE Dean of Lincoln, the Rev. Thomas Garnier, son of the Dean of Winchester, died at his deanery on Monday night, at the age of fifty-four. He had been an invalid for the last three years or more, having had a paralytic attack, from which he never recovered. He published several volumes of sermons, and, in 1835, his well-known "Plain Remarks on the Poor-Law."

KING'S COLLEGE, London, has to lament the loss of Mr. Thelwall, lecturer in public reading and elocution. Mr. Thelwall, who was sixty-

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eight years old, had excused himself, on the plea of illness, from attending the funeral of his friend, Professor McCaul. He was the son of the well-known lecturer on elocution, John Thelwall, who was tried in 1794 for high treason with Horne Tooke and Hardy. Mr. Algernon Thelwall graduated of Trinity College, Cambridge, 18th wrangler in 1818, M.A. in 1826. From 1819 to 1822 he was minister of the English Chapel at Amsterdam; from 1822 to 1827 he was missionary to the Jews; and then he became curate of Blackford, Somersetshire, and successively minister of Bedford Chapel, Bloomsbury, and curate of St. Matthew's, Pell Street. In 1850 he was appointed lecturer in public reading and elocution at King's College, for the especial benefit of the theological students. In 1823 he published "Tracts for the Jews," afterwards embodied in "The Old Testament Gospel." In 1833 appeared his volume of "Sermons on the Relations of the Church to the World." His other theological writings were of a polemical character, and are but little known; but his "Lectures and Exercises in Elocution," published in 1850, have met with a better fate, and are much esteemed by the clergy, for whom they were chiefly intended.

THE first complete edition of Ludwig Börne's works has appeared in twelve volumes, of which the first and second contain an introduction of Börne to his complete works, tales, travels, and miscellaneous writings; the third contains sketches from Paris (1822-23), and Diary-leaves; the fourth and fifth, Dramaturgical notices, criticisms; the sixth, criticisms, Frankfurt letters, Menzel; the seventh, aphorisms and fragments, French essays; volumes eight to twelve, Paris letters, biographies.

"JEHUDA Messer Leon's Rhetorik nach Aristoteles, Cicero, und Quintilian, mit besonderer Beziehung auf die Heilige Schrift: herausgegeben nebst Regeln zur Erklärung der Hagada," von A. Jellinek, has been issued.

RENAN'S "Life of Jesus" has been published in Bohemian at Prague.

FOR the better representation of Russian interests in Lithuania, a Russian University is to be founded in Wilna. There was once a Polish University in that place, which was abolished in consequence of the last revolution.

AN episode from the battle of Gronow forms the subject of a new poetical tale in German, by Ludwig Kalisch. It has been already translated into French by Henri d'Erville, and has appeared under the title, "La Bataille de Gronow, nouvelle polonaise."

AN important work on Mexican history is "Coleccion de Documentos para la Historia de Mexico publicada por D. Joaquin Garcia Icazbalceta." The work, which consists of 700 quarto pages, illustrated with plates, is a beautiful specimen of Mexican printing.

CORRESPONDENCE.

(Anonymous Communications cannot be inserted.)

POPULAR NUMISMATICS.

To the Editor of THE READER.

SIR,—In the interest of Numismatic Science, it is necessary from time to time to draw attention to the inaccuracies of writers who seem to think that this very intricate branch of knowledge can be "got up" in an evening's reading. The following remarks are the result of a cursory examination of a paper in the December number of the *Intellectual Observer*, entitled "The First Jewish Shekels, with some account of the succeeding coinages of Judaea, till the reduction of Jerusalem to the condition of a Roman colony, in the Reign of Hadrian," by H. Noel Humphreys (with a tinted plate):—

I. The shekel (No. 1. of the plate) is wrongly attributed; it belongs to Simon Maccabæus, and the theory of De Saulcy is now held to be untenable.

II. The copper coin (No. 2 of the plate) does not belong to Judas Maccabæus, but to Judas Aristobulus.

III. The copper coin (No. 3 of the plate) does not belong to Jonathan Maccabæus, but to Alexander Jannæus. Some of the letters are also incorrect, and the engraving is twice the size of the original coin. Only those who blindly follow De Saulcy would make these statements, for the works of Cavedoni and Levy have proved them to be incorrect.

IV. The copper coin (No. 4 of the plate) is copied from Bayer, p. 190, No. 6, and is an illegible and idealized coin. Specimens of this coin of John Hyrcanus are known, from which a proper drawing might have been taken.

V. The copper coin (No. 5 of the plate) is also copied from Bayer (woodcut p. 183), though much improved. No such form of the cornucopiae is known.

VI. The copper coin (No. 6 of the plate) is also too large, and much idealized.

VII. The silver coin (No. 7 of the plate), which must have been taken from the *Revue Numismatique*, 1860, pl. xiii., No. 1, is incorrectly copied; for the original is much smaller, and has a hole in it.

VIII. The silver coin (No. 9 of the plate) is much idealized. Genuine specimens are known from which a proper drawing could have been made.

IX. The copper coin (No. 10 of the plate) is copied from Bayer, pl. ii., p. 95, No. 2. Many better specimens are known.

X. In the woodcut of the letters on the shekel (No. 1 of the plate), which is given at p. 332 of the *Intellectual Observer*, the letter *Jod* in the word "Jerushalaim" has been omitted. The modern Hebrew explanation is wrong in every letter but two, the *Daleth* and the *Schin*. The legend should be יהודה וקדש.

XI. On p. 338 it is said that "Antigonius was convicted of cruelty, and deposed by Augustus, A.D. 7." This should be "Archelaus was convicted of cruelty, and deposed by Augustus in A.D. 6." On the same page ΠΡΩ should be ΗΡΩ. *Annius Rufus* was not appointed procurator after the expulsion of Archelaus, but *Coponius* (not *Copponius*). The date Α.ΡΘ (for *Ανκαβας Το*) is an absurdity. It should be Α.ΑΘ (year 39). These coins are not struck on the "Actian era," but on that of Augustus. The year 39 therefore does not correspond to A.D. 8, but to A.D. 12.

XII. "Small copper coins are attributed to Antipas" (p. 339). So also are large copper coins.

XIII. The coins with the legend ΒΑΣΙΛΕΥΣ (not ΒΑΣΙΛΕΥΣ) ΑΓΡΙΠΠΑ (not ΑΓΡΙΠΠΑ) belong to Agrippa I., and not to Agrippa II. There is no uncertainty (p. 340.)

XIV. The Hebrew on p. 341 is incorrect. Instead of אלעזר הכהן, it should be אלעזר הכהן.

XV. Titus does not place his foot upon a clod of earth (p. 342, No. 8 of plate), but upon a helmet.

XVI. The description of the tetradrachm (p. 343) does not agree with the engraving (No. 9 of the plate). There are no numerals on it of the year 2.

F. W. M.

SCIENCE.

ON TIME AND TIME-GUNS.

THE Report of the Astronomer-Royal for Scotland, lately read before the Board of Visitors of the Calton Hill Observatory, calls attention to a subject of great and growing interest which, for some reason or another, is rather strangely overlooked by us Southrons. We allude to the question of correct time-keeping. It indeed is more than strange that in this London of ours especially, where, above all other places in the world, time is money, the true time is scarcely to be had.

It has been well said that we can arrest the flow of time by continued motion, and by journeying faster than light actually travel into the past again. The London clocks, however, lessen the difficulty of this feat, for the time once gone, the old proverb notwithstanding, oft returns, and is repeated by lying tongues from a hundred steeples, in spite of the warning tone of Big Ben, which, on the Astronomer-Royal's authority, we can point out as a brilliant exception, albeit one arrived at by much labour, seeing that an attendant receives a signal from Greenwich once every hour, and the clock reports its state to Greenwich twice every day.

The eminent men in charge of our national observatories are as ready and willing to "lay on" time to our towns as they are to our coasts. Thanks to their labours, the noble problem of finding the longitude at sea has now been solved with a perfection which leaves nothing to be desired. It is possible now to calculate the place of the moon for years to come with a precision which shall surpass that with which a single instrumental observation can be made of it. So that, in fact, unless we improve our time-keeping on shore, the mariners will be ahead of us.

We have before alluded to the magnificent conception which is now being carried out in Paris. So far back as 1852 M. Paul Garnier suggested the establishment of a normal clock, electrically connected with others, which the current should drive and regulate. At the present moment M. Verité, who has reduced the question of electrical regulation to one of great simplicity, is applying it to all Paris. A transit instrument is to be erected in the Tour St. Jacques, where meridional observations will be made and the normal clock installed. Four dials on this noble tower, furnished with seconds-hands, will show the time, which electrical currents will give to seventeen other principal clocks, similarly furnished—these in their turn regulating all the other public clocks of Paris. So much for correct time-keeping à la Française. In our account of the British Association we described the method adopted in Scotland, and many who have not yet crossed the Tweed had ocular and audible demonstration of it at the meeting at Newcastle, when at one o'clock the true time was proclaimed by cannon from the commanding top of the fine old Border Castle, in its turn o'ertopped by the world-renowned "High Level."

Professor Smyth in his report tells of the extension now being given to this eminently practical system. Since the Newcastle meeting, when it was in operation both there and at Shields, and was fully appreciated both by sea and landmen, Sunderland has applied, and has now its permanent time-gun. Several other cities have followed suit, and the local negotiations for the means of loading their respective guns are in different states of forwardness, the only one which has at present succeeded in perfecting its arrangements being Glasgow, the Queen of the West. Professor Smyth writes:—

The Edinburgh Observatory dropped a model time-ball daily for a week by electric means in a public meeting-room of the Glasgow College in the year 1855. That work was successfully performed, besides its principle having been formally approved; but somehow there was not enough in the time-ball system itself to fully interest the practical inhabitants of the great western city. When, however, after eight years had elapsed, and the inventions of Professor Wheatstone had enabled an electric current to explode a distant gun more easily as well as certainly than to drop a ball, and the citizens of Glasgow did locally provide a cannon, and, aided materially by the well-known Magnetic Telegraph Company, did connect it by wire with the Edinburgh Observatory, and when the current from there did consequently discharge the Glasgow gun simultaneously with the several guns of Edinburgh, Newcastle, and Shields,—the strong common sense of Glasgow's citizens immediately perceived the superior efficiency of the new system; for, after a week's experiment with from 2 lb. to 2.5 lb. of gunpowder a day, from a cannon temporarily placed, as will be seen in a schedule recently received from them, they are now vigorously adopting a new and more suitable locality, with the noble charge of 8 lbs. of powder, or nearly double of what is used at any of the other stations.

In our number for the 24th of January last we gave an extract from the *Scottish Society of Arts*, showing that the Edinburgh time-gun is actually regulating the clocks within a radius of some sixteen miles. Of what incalculable advantage must this be both to employer and employed! Why are we not as well off in London as they are in Scotland, or, indeed, in Liverpool, where, thanks to Mr. Hartnup, who prefers the Parisian system, there are many controlled clocks, and where, it would seem, there is such a superabundance of the true time, that Mr. Hartnup has volunteered time-signals to London—to our shame be it spoken! Let us, *en passant*, mention that, on the 4th of February, 1861, between 6 A.M. and 5 P.M., one thousand eight hundred and sixty persons compared their watches or chronometers with one of Mr. Hartnup's controlled clocks.

Greenwich is by no means behindhand in fostering this good work; but, at present, London is slow to appreciate its value. From

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the Royal Observatory time-signals are sent daily along the principal lines of railway, even as far as Glasgow and Cardiff, and many private companies through whose offices the wires pass have begun to distribute branch signals to private factories. At the camp at Aldershot, where, we believe, one of these signals is received, a time-gun has lately been in operation, although it is fired by something less ethereal than electricity.

It is a thousand pities that the Westminster clock, which we learn on such excellent authority keeps true time, has its value so seriously impaired by the absence of a seconds-hand. It may be urged that there are many clocks in London so furnished. True—but we pity the luckless wight who shall put his faith in them. We have known many instances where a journey to Greenwich has actually been performed when time true to a second has been required; for we regret to say that the Harrison clock of the Astronomical Society, which ought to show true time, and did a little time ago, has left off doing its duty. The Astronomical Society has in this matter lost an opportunity of doing good work.

Let us conclude by expressing a hope that either Professor Smyth's or M. Verité's method may soon be introduced where certainly it is most wanted; let us not be content in this metropolis to be behind Paris, or even our own provincial towns and private factories. M. Verité's arrangement commends itself at once to all. The following extract from the last published volume of the Edinburgh *Astronomical Observations* will show us the great practical value of the former method. A combination of both of them would best suit London.

Professor Smyth, after referring to the time-gun system, remarks:—

Thus much then for the *idea*, and next, on the experience of nearly twelve successive months, we can add that the *practice* of this audible signal has answered to admiration in almost every point. For instance, *1stly*, It has never given wrong time yet, by any accidental discharge before or after the intended time, even to a fraction of a second. *2ndly*, It is so remarkably prompt in its action that there is absolutely, and to the most refined observation, no sensible retardation between the striking of the tick of the sixtieth second by the normal clock in the Observatory and the visible gun-fire at the Castle. This result, which is superior to that which occurs with the time-ball by about 0.14 of a second, the amount of constant retardation observed there, is produced by a peculiar compensating action in the controlled clock at the Castle, whereby the trigger of the gun is pulled at such a fraction of a second before one o'clock that the explosion takes place exactly at one. *3d*, No inclemency of weather, as rain, frost, or snow, or wind of any strength and from any direction, has ever interfered with the regularity of the gun-fire; and this speaks well, not only for the manner in which electricity is employed to do the work required of it between the Castle and Observatory, but also for the soldiers at the Castle told off to the duty of daily loading the gun, and often having to perform it under circumstances of such extreme wet and discomfort that, unless they exercised much care and skill, the igniting quality of the powder might easily be affected. In fact, since the 7th of June last year, there is only one proved weak point in the whole arrangement; and that is, the quality of the friction fuses, which are prepared by, and furnished from, the Royal Arsenal at Woolwich; for one bad fuse—that is, one which does not go off at all, and therefore causes no gun-signal to be heard that day—is still occasionally met with amongst a large number of good ones.

Let us hope that before very long the maps of London shall contain those red concentric circles which already distinguish those of Edinburgh, Newcastle, and Glasgow.

DISCUSSION ON SPONTANEOUS GENERATION AT THE FRENCH ACADEMY.

WE take for granted that our readers are aware of the present state of the controversy in France relative to the question of spontaneous generation. M. Pouchet, in his important work "Hétérogénie," had replied to all the objections which the antagonists of spontaneous generation

had previously made, including those which were founded on the valuable researches of Schultze. Professor Wyman of Boston (U.S.) arrived independently at the same conclusions as M. Pouchet, the general result of his experiments being that the boiled infusions of organic matter made use of, exposed only to air which had passed through tubes heated to redness, or enclosed with air in hermetically sealed vessels, and exposed to boiling water, became the seat of infusorial life. M. Pasteur has long been the leading opponent of this theory; and, whilst a series of experiments which he submitted to the Paris Academy of Sciences some time ago met many of the arguments which Pouchet had brought forward, he furthermore stated that it was always possible to obtain, in a given locality, an appreciable but limited amount of atmospheric air, not having undergone any sort of physical or chemical modification, and nevertheless entirely unfit to produce any alteration whatever in a liquid especially putrescible. MM. Pouchet, Joly, and Musset, in their desire to meet this objection, ascended the glaciers of La Maladetta, near Rencleuse, in the Pyrenees, taking with them a certain number of flasks each filled one-third with an infusion of hay filtered and boiled for more than an hour. No air was contained in the flasks, and care was taken that they were hermetically closed. Four of them were filled with air on the surface of the glacier and four in a crevasse. The examination of four of the flasks three days afterwards disclosed many specimens of *Bacteria*, *Monas*, *Vibrio*, *Mucedinea*, and *Amœba*. They state, however, in a note, that all the other retorts presented identical results. From this the three experimentalists conclude that the air of Maladetta, and, in general, the air of high mountains, does not fulfil the conditions which M. Pasteur predicted of it. At a recent meeting of the Paris Academy M. Pasteur, in vindication of his original theory, made the following remarks:—"The attentive reader will see that I do not make use in this discussion of the advantage which my opponents give me by not speaking of *Mucedinea* and *Infusoria* in more than four of their eight flasks, a circumstance which proves that the results which are stated to be contradictory to my own in reality confirm them; and this remark would lead one to suppose that the four flasks alluded to contained neither *Mucedinea* nor *Infusoria*."

At the meeting of the Academy on the 16th ult., a note was read from M. Joly, stating that these four flasks did contain organic matter, and that, if no mention of the circumstance was made in the note presented to the Academy, it was simply a mistake of M. Musset, who prepared the paper. "M. Pasteur," continues M. Joly, "is entirely mistaken; he has judged us without hearing us; after having asked for information respecting the four flasks, he did not allow himself time to receive an answer; if he had waited one day more he would have been spared the contradiction we are forced to give him."

In announcing that M. Joly's letter would be inserted in the *Comptes-Rendus*, M. Flourens said: "Several newspapers have reproached me with not giving my opinion on spontaneous generation. As long as I had not formed an opinion I had nothing to say. My opinion is, however, now formed, and I will give it. M. Pasteur's experiments are decisive. What is necessary for the production of animalcules if spontaneous generation be a fact? Air and liquids susceptible of putrescence. But M. Pasteur puts air and liquids susceptible of putrescence together, and nothing happens. There is no such thing as spontaneous generation. To doubt any longer is to misunderstand the question."

M. de Quatrefages believed that, if the Academy were going to institute further experiments, it would be necessary that they should be carried on, not only in suitable localities, but in several places successively; for it followed from experiments formerly undertaken by himself that germs or spores are so abundant in the atmosphere that it might very well happen that a hundred or more vessels open in the same place might all become the seat of microscopic products.

M. Henri Sainte-Claire Deville, who has repeated M. Pasteur's experiments before a numerous audience at his lectures on chemistry at the Sorbonne, and has always found them perfectly exact, insisted on the necessity of following with absolute accuracy the directions given by M. Pasteur, directions which cannot be deviated from with impunity.

M. Regnault entirely supported M. H. Sainte-Claire Deville's remark; he had seen in his countless experiments on the expansion of gas, how, even in working with the mercury trough, it

was difficult entirely to prevent the introduction of extraneous air; the *laissez aller* with which M. Pouchet had carried out his first experiments had greatly astonished him.

M. Pasteur reminded the Academy that he had formerly stated that the mercury trough was a receptacle of a multitude of germs which it caused to enter into all the bottles and tubes manipulated in it.

M. Milne-Edwards begged that an important experiment which he had previously referred to might not be forgotten. A small capsule containing germs derived from the atmosphere was floated on the surface of a liquid peculiarly susceptible of putrescence; and the liquid, even after many days, remained completely limpid and unaltered; afterwards, on overturning the capsule, the liquid became impregnated in some way or other, and at the end of a few days it was seen to be filled with a multitude of organized products.

M. Pasteur and other members took this opportunity of calling attention to the simpler and more decisive experiment—a real *experimentum crucis*—which consists in putting side by side two flasks with necks drawn out to a point, and containing the same fermentable liquid, the open and slender neck of the one flask remaining straight and vertical, whilst the slender and open neck of the other flask remained bent, with the opening downwards. The liquid of the first vessel was soon invaded by microscopic vegetation, although often at least the liquid of the second vessel remained entirely unaltered.

M. Pasteur had attended the meeting of the Academy, for the purpose of exhibiting two flasks which he had filled with air on the Mer de Glace, without the contents having been in any way affected. After the meeting he met his colleague, M. Frémy, in the library, and the latter asked him what would happen if the neck of the vessel were broken. M. Pasteur did not hesitate to reply, that *Mucedinea* would soon make their appearance. The neck of one of the flasks was accordingly broken, and the flask itself placed in a corner of the library. When M. Frémy and M. Pasteur returned eight hours later, the liquid, previously so clear, had lost its transparency, numerous living organisms were visible, and there was already a thin deposit of dead ones: thus brilliantly confirming the results of M. Pasteur's experiments.

We conclude our notice with an account of some experiments made by M. Pouchet with air collected on Mont Blanc by Dr. Kolb. Two vessels containing air, obtained at a height of 4810 mètres, were opened under the surface of a decoction of common clover, which had been boiled for an hour, and was still at almost the boiling point. The rising of the liquid in the vessels showed that they had been hermetically closed, the air which they contained having preserved all its rarefaction. After having recorked the flasks in the hot liquid, the necks were put into mercury heated for an hour to 160°. The third day the decoction, which occupied about a third of the vessels, became clouded, and it was evident that *Infusoria* had been produced. Viewed under the microscope, the decoction was found to be filled with living monads of a size intermediate between *Monas lens* and *Monas corpusculum*, with *Spirillum*, and with *Bacterium*. Some *amœbae immobiles* were also observed. A flask of air obtained on the summit of the Buë, at a height of 3166 mètres, and partly filled with the same liquid, gave absolutely analogous results. In some centimètres of air obtained on Monte Rosa, monads and vibrios have also been produced. These experiments on the air of Mont Blanc, and some other of the higher peaks of the Alps, go to prove, as remarked by M. Pouchet, contrary to the assertion of M. Pasteur, that whatever be the place or height whence it is obtained, it is uniformly capable of producing living animalcules. M. Pouchet, remarks that, at all these considerable altitudes, the air is almost entirely deprived of organic corpuscles. The examination both of air and snow proves it. Neither ova nor spores can be discovered. Thus it would seem that the question concerning the high air is at present undecided. We need, however, scarcely remark that the *experimentum crucis* alluded to by M. Pasteur is the real point of the controversy, and one, moreover, which renders journeys to distant mountain ranges unnecessary. Can M. Pouchet reply to it? It is simple—it requires no elaboration; the comparative skill of the experimenter, therefore, need no longer be any element in the inquiry. It is here that M. Pouchet must silence M. Pasteur, or in his turn hold his peace.

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We are in part indebted to the Abbé Moigno's admirable journal *Les Mondes* for our account of this interesting discussion which is regarded with such importance in French scientific circles that it has been reproduced in the *Moniteur*.

MR. HOLMES ON MAGNETO-ELECTRIC LIGHTHOUSE ILLUMINATION.

IT is a fact, becoming daily more and more evident, that the application of the electric light to lighthouses is merely a question of time. The experiments made now some time back by Mr. Faraday, to which we have before alluded in these columns, set the matter at rest from a scientific point of view, the practical application of the light only remaining in question.

We are glad, therefore, that Mr. Holmes, whose name is so widely known in connexion with this subject, has, in his lecture at the Society of Arts on Wednesday week, in addition to giving us much new information, shown us how all difficulties of a practical nature have been overcome.

Mr. Holmes commenced his discourse by describing the rise of the lighthouse system, from the primitive fire on the cliff to the introduction of the "Fresnel Lens."

"This 'Fresnel Lens' has grown, so to speak, larger and larger, as the want of a more powerful light was felt, till it has now the diameter of six feet and a height of ten; for, to increase the quantity of light, the size of the lamp must be increased, and the lens in proportion, or it would have been so far out of focus that the intention of the lens would have been frustrated. To make these progressive improvements in lighthouses vast sums of money had to be expended; and now let us see what was the end sought. First to improve the light itself. This is done by the substitution of a lamp of four concentric wicks, the largest nearly four inches in diameter, for the coal fire. If the improvement had stopped at that it would have been small indeed, but this lamp is more under command than the coal fire. The value of the introduction of oil is not so much, then, on account of its greater power as for its aptitude for the employment of economising apparatus, whether this consists of reflectors or lenses. All incandescent bodies give out rays, as it were, from the centre to the circumference of a sphere: of such rays only those which fall on the sea would be useful to the mariner, but by means of reflectors those rays which would pass inland, or upwards, or downwards, are reflected towards any required point, and by a proper arrangement of a series of reflectors, the whole, or nearly the whole of the rays are directed where required. The Fresnel lens consists of a middle refracting belt, and a double series of reflecting prisms, or zones, as they are generally termed; and, when properly constructed, it has the property of collecting all the rays into one horizontal beam, so that all the light from the lamp is utilized. Thus, then, we see great strides have been made, since the introduction of oil lamps, as regards the lenticular apparatus; in fact that seems nearly perfect; let us then return to the light itself for a moment.

"Whether a large or small lamp be employed, it will make no difference in misty weather, so long as the thickness of the flame is the same, for a large lamp may be equal to ten or twelve smaller ones; and, if replaced by these ten smaller, it will be evident that, when one of them is obscured by mist, the whole of them will be obscured. Quantity of light, then, will not add to its power of penetrating mist. By making the large lamp with four concentric wicks, the intensity of the light is a little increased, and such a lamp will penetrate further through mist in a slight degree. But it is in misty and hazy weather that the light is most required; hence, now that everything else is nearly perfect in a lighthouse, the authorities, both in this country and elsewhere, are directing their attention to the only thing wanting to make the whole system perfect, that is, a *light capable of penetrating mist*: and this power depends on the intensity of the light; and, as electricity is capable of producing the most intense light known, it was naturally looked to as the possible means of perfecting the whole system. But the light produced by electricity, to be applicable for lighthouses, must be certain and constant, not liable to extinctions or any great variations, as the first would endanger vessels seeking and not finding the light; and if a fixed light varied much it might be mistaken for a revolving light.

"Let us now see whether electricity can produce a constant, steady, or uniform light. Frictional electricity will give a succession of flashes intensely vivid, and might be used for the purpose, but for the fact that the slightest moisture is suf-

ficient to convey the whole charge to the earth. The various forms of galvanic battery are all capable of producing a steady and intense light, but still (besides the great expense) they are not applicable, because of the necessarily varying current, which becomes weaker and weaker as the solution becomes saturated. The magneto-electric machine is, then, the source from which one would naturally expect a light which should be invariable in its nature, and capable of being continuous for any given time, as the current produced by this machine is constant as long as the helices revolve with the same speed, and the speed can be easily regulated to any required velocity.

"The electricity derived from a magneto-machine is induced in coils of wire by the changing of the magnetic polarity of pieces of soft iron inclosed within the coils or helices; and the quantity or intensity of the induced current depends, first, on the amount of magnetism induced in the soft iron; secondly, on the facility with which the poles of the magnetized soft iron can be reversed; thirdly, on the velocity with which the change of polarity takes place; fourthly, on the length and diameter of the wire forming the helices. The amount of magnetism induced in the soft iron depends on the size and force of the steel magnets employed, and of the weight and softness of the iron in the helices; but the weight in practice of the soft iron is limited by the weight of the steel magnets, for, if too heavy, the steel magnets will be slowly deprived of their magnetism. To facilitate the change of the poles, the soft iron cores of the helices are not solid pieces of iron, but are tubes, single, double, or treble, as it is found by experiment that the same weight of iron, when divided in this manner, loses or takes magnetism in much less time than when in a solid form. There is a limit to the velocity to be employed when the maximum of electricity is required, for this reason. It has been already remarked that the amount of electricity depends upon the amount of magnetism taken up, and that the soft iron takes time to become saturated, as it may be termed, with magnetism; hence, if the velocity be too great with which the cores move from one pole of a magnet to another, there will not be sufficient time for the cores to become saturated. But as again the quantity of electricity increases as the velocity increases, it is necessary to ascertain this maximum point exactly, which is easily done, either by experiment or calculation, based on certain data. The length and diameter of the wire require to be different, according to the current required; for a short thick wire forming the helices represents a galvanic battery, composed of a dozen say, of very large pairs of plates, whilst a long thin wire would represent a battery composed of thousands of small plates. In other words, supposing the size of the helices to remain the same, if they are composed of thick short wires, quantity is obtained; but, if composed of long thin wires, intensity will be the result.

"From all this, it results that there are certain laws known and established by which a magneto-electric machine can be made to give a current of any given amount of electricity, with any given ratio between its quantity and intensity.

"Having seen on what the production of the current depends, the next point to observe is, the peculiar nature of this induced current. It differs essentially from a galvanic current in this: that, while the helices are revolving, the direction of the current is reversed, as the core of soft iron passes each consecutive pole of the steel magnets."

Mr. Holmes next explained how the current generated in the wires of the helices is to be withdrawn from the machine. "In the first place, all the helices are connected in two, or four, or more series; and in doing this great care must be observed that the direction of the coil of every alternate helix is in an opposite direction—that is, if one is wound as a right-hand screw, the next should be as a left-hand screw, or, what amounts to the same thing, supposing all wound in the same direction, then the two inner ends of the wires must be joined of, say, numbers one and two, and the two outer ends of the wires of numbers two and three, and so on through the series; and, lastly, the terminals of the series might be soldered into two insulated discs, and then led from the machine by two pieces of metal kept in contact with the outer surfaces of these discs by a slight spring; such an arrangement allows the alternating current to pass from the machine, and such current will produce a light, but this light has certain disadvantages. It is never white, but always more or less blue or brownish; in fact, it is like the electric light obscured by placing it behind a flame from spirits of wine. It is also extremely injurious to the eyes, both from its

colour and its tremulousness; I therefore do not use this current, but in its stead I convert this constantly-inverting current into two that flow from the machine in one direction only. This is accomplished thus:—One half of the helices are arranged so as to arrive on the poles of the magnet at the instant that the other half are exactly midway between the poles. Thus there are two distinct currents; and what may be called the dead point, that is, the point when the current inverts in one series, occurs exactly at the time when the other current is at its maximum, so that if now the inverted currents can again be inverted in both of these distinct currents, and that the two now flowing in one direction can be united as one compound current, it is evident that the result will be a current nearly as uniform as that from a galvanic battery, with the advantage of equable continuity. This is done by the two commutators, which consist each of two insulated rings of metal, of such a form at the periphery that two rollers or rubbers change sides from one disc to the other at the same instant that the current is reversed. Then, by combining the two commutators, a compound current is obtained that will produce a constant white light or perform any of the other functions of the galvanic current, and in a more perfect manner, as it is more uniform in its action.

"A steady and constant current thus obtained from the magneto-electric machine is only one part of the problem of producing a constant and steady light, and, although the most important part, still it would be perfectly useless without an efficient lamp or regulator. In order to understand this it is necessary to explain that the carbon points used for producing the light, or for converting a portion of the electric current into light, are consumed, and that the rate of consumption is irregular, owing to the irregularities in the structure of the substance used, which is the kind of graphite deposited in the gas retorts sawed up into pencils about a quarter of an inch square; but, as the consumption is irregular, no clockwork with continuous motion could be employed for the purpose of causing the carbons to approach as consumed, for it must be understood that the steadiness of the light as well as its brilliancy depend on the two carbon points being maintained constantly at a certain distance corresponding to the strength of the electric current.

"Many pieces of apparatus more or less complicated have been invented from time to time for the purpose of regulating the movements of the carbon electrodes; and many of them I have tried, but none of them, as formerly constructed, could be used in a lighthouse, because they were more or less uncertain in their action, and because the clockwork was too delicate and liable to accident in other hands than those of an electrician. The question, what constitutes a good regulator, must be answered by stating what it must accomplish; and, moreover, it must perform its several functions in the most simple manner. It must in the first place maintain the carbons at a given distance, whatever be the variation in the state of consumption, and must also be capable of being adjusted to any strength of current; secondly, if by any accident the current should be interrupted, and the light thereby extinguished, the regulator should be capable of relighting at once with full brilliancy, that is, not only must it allow the carbon points to touch to re-establish the current, but must separate them again instantly, or there would be no light. Such a regulator we have here, for its construction is simple, and it forms its different functions in a most perfect manner. Its construction is this. The upper carbon is attached by a kind of small vice to a bracket, standing out from a tube, which slides freely in a column. The lower carbon is fixed in the end of another tube, exactly under the other carbon. Both of these tubes are put in motion thus: Two cords, passing over pulleys, properly arranged, are wound on one spindle, but in opposite directions. On turning a stud fixed on the end of the spindle the regulator is wound up; that is, the top bracket is raised, and the lower tube depressed. On removing the hand from the stud, the upper tube would descend, and, being loaded, would cause the lower tube to rise; but, to prevent this, while the regulator is out of use a bolt is pushed in, which prevents any movement in the regulator till it is again withdrawn. The regulator being wound up, the carbons are firmly fixed in their places by tightening the holders, and are then adjusted so as to bring the points in the focal plane by turning a spindle to which the fixed end of the cord belonging to the lower carbon is attached. So far the regulator is only a means by which the carbons can mutually approach each other with a certain relative speed, depending on the different diameters of the two

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parts of the spindle around which the cords are wound. But, if the carbon points remain in contact, there will be no light. Some contrivance, then, was necessary to separate the points to the distance which, by experience, is found to give most light, and to maintain that distance between the points constantly till the whole of the pair of the carbons is consumed. These two operations are accomplished thus. The fixed end of the cord which works the upper carbon is attached to one end of a lever; the other end of the lever has a piece of soft iron attached to it, over an electric magnet, so that, when the bolt is withdrawn, and the carbon runs together until they touch (thus allowing the current to pass), this electro-magnet instantly, by the action of the same current, lifts the cord, and with it the upper carbon, to the required distance. But this is not all, for the carbons would again run together were there not some contrivance to prevent them. To accomplish this, advantage is taken of these two facts—first, that the quantity of electricity is proportional inversely to the distance between the carbon points; secondly, that the strength of an electro-magnet is proportional to the quantity of electricity passing through the wire that surrounds it. Bearing these two facts in mind, it will be easy to understand the use of the second electro-magnet. Over this electro-magnet, at a small distance above it, is placed a lever, one end of which is drawn down by a spring (the strength of which can be regulated by a thumb-screw). The fulcrum is between this end and the centre. The other end of the lever is furnished with a catch, and immediately over the electro-magnet a piece of soft iron is fixed in the lever. On the carbons being allowed to touch as before, not only are they separated by the means described, but this second lever, acted on by its electro-magnet at the same instant, is drawn down towards it, and thus brings the catch between the teeth of a wheel placed under it for the purpose, and thus effectually locks the regulator. The strength of the spring is now adjusted till its tendency to lift the catch out exactly balances the current which draws it down. Should the distance now increase but the $\frac{1}{16}$ of an inch, the spring will be stronger than the current, will lift the latch, and the carbons will approach; but by doing so more current passes, the electro-magnet is strengthened, and is again enabled to overcome the spring and draw down the catch, and thus by their mutual action the distance between the carbon points is all but invariable.

"When these regulators are employed in a light-house there are a pair for each lens and two small lenses, so that, although it may take ten minutes to replace the consumed carbons, still the light is never extinguished; for, suppose the carbons consumed in the lens No. 1, the regulator is ready in lens No. 2: and all the light-keeper has to do is to bolt the No. 1 regulator and draw the bolt of the regulator No. 2 lens; the current is thus diverted, No. 2 is instantly lighted, and the lighting of this extinguishes No. 1.

"Thus, then, we have a most intense light, which may be maintained for any length of time, which does not require to be trimmed or extinguished for a second, and which has all the steadiness and uniformity required for light-house purposes. Its advantages over the oil lamp are: first, its power can be increased *ad libitum* without increasing the size of the lens, for, if required, a machine may be made to give light enough to read by say at 10 or 20 miles; in fact the light is in direct proportion to the power of the machine that produces it; secondly, its great intensity gives it a power of penetrating haze only equalled by the sun; thirdly, its whiteness distinguishes it most perfectly from all other lights on shore, which is one of its most important properties, for many a vessel has been lost for want of this property in lighthouses lighted with oil; fourthly, where coloured lights are required for the purpose of distinguishing one lighthouse from another, this light gives all the colours in a perfect manner, while the oil lamp always gives its own tinge to the colour employed; fifthly, from the facility with which this light can be extinguished in an instant, and as instantly lighted to its full power, it offers other means of distinguishing lighthouse from lighthouse which cannot be obtained with any other light. The importance of this may be understood from the fact that there are still many points around our shores that require lighthouses, but which must remain without them, till better means of distinguishing them with certainty from others in the immediate neighbourhood can be employed; for having no lighthouse is hardly worse for the navigator than having two in sight which cannot be distinguished one from the other.

"An objection has been made to this light, that, being so small, it would be altogether invisible at a considerable distance; and, when we merely consider that the apparent size of distant objects depends on the visual angle, there seems to be some ground for the objection; but the law of visual angles does not apply in the case of self-luminous bodies, as can be demonstrated with this piece of fine wire, which, I suppose, is almost invisible even with a strong light thrown on it, but now, if by passing a current of electricity through it it is made self-luminous, it appears gradually to increase in diameter as it becomes brighter; and as a curious fact, illustrating the difference between the theorist in his study and the practical observer, a sailor who had seen the magneto light from a great distance told me he supposed it must be at least ten feet in diameter. Another objection to the light is that it is too bright; this may be an inconvenience in clear weather, but a light, to be useful when most needed, must be inconveniently bright in clear weather.

"The last point to be considered is the cost of the magneto-electric light as compared with oil. The French director-general of lighthouses has made a report to his government, both as to first cost and as to cost of maintenance; *both are greatly in favour of the magneto-electric light*; of course, in making their calculations of cost, they take the cost of an equal quantity of light in each case, that is, by oil and electricity."

Mr. Holmes concluded his address by remarking that this application of electrical force is purely English; Faraday commenced it when he discovered the fact that magnetism might be made to produce or induce an electric current; and although the magneto-light was first produced in Paris, it was by Mr. Holmes himself; and, so far from receiving assistance from any of the French savans in the matter, he was ridiculed by all of them for attempting what they said they could demonstrate was impossible. With regard to the regulator, also invented by Mr. Holmes, there is another recently invented by M. Foucault, on a very different principle, which, although quite as effective, is overloaded with clockwork. His regulator, however, has this peculiarity, it can be used in a rolling vessel, and will bear with impunity the vibrations of a steam-ship.

SCIENTIFIC NOTES.

WE learn that the chair of Chemistry at Berlin, rendered vacant by the death of M. Mitscherlich, has been offered to Dr. Hofmann, the able chemist of London, who has thus the alternative of a choice between Bonn and Berlin, for the University of Bonn has already made him a similar offer, and has placed at his disposal a sum of £20,000 for the establishment of a laboratory. M. Hofmann has, moreover, recently been elected corresponding member of the Academy of Sciences of Vienna. M. Bunsen refused the chair at Berlin, as he would not leave the circle of friends which he possesses at Heidelberg.

ANOTHER English mathematician has received the high distinction of being elected corresponding member of the French Academy. Mr. Arthur Cayley, recently appointed Professor of pure Mathematics at the University of Cambridge, was the last elected; now we have to record that the same honour has been conferred on Professor Sylvester of Woolwich, his election being carried by 46 out of 48 votes. The name of the other candidates will be found in our proceedings of the Paris Academy.

M. STEFAN has communicated to the Vienna Academy some mathematical researches on the propagation of heat, and considers that the results he has obtained justifies the proposition "that heat propagates itself by radiation with the rapidity of light, by transmission with the rapidity of sound."

It is somewhat curious that the planet (97), discovered on the 14th September last by Mr. James Watson, Director of the Observatory at Ann Arbor, was also independently discovered by M. Temple of Marseilles, on the 3rd or 4th of October. He notified the discovery to Herr Peters on the 13th of the same month, and gave a rough calculation of its position and apparent magnitude.

PROFESSOR SPOERER of Anclam has contributed to the *Astronomische Nachrichten* his eleventh series of observations on sun-spots. These observations range from the beginning of July to the beginning of September. The following extract from Professor Spoerer's paper regarding two spots,

numbered 95 and 96, are of special interest, because they were near one another, and their different rates of motion were seen without the aid of the micrometer:—"Both appeared on the 27th July—No. 95 went northwards. The difference in right ascension amounted about mid-day on the 29th July to 42". On the 1st August it was a little more, but rapidly diminished, so that on the 5th August the spot No. 96 stood exactly south of No. 95, and on the following day No. 96 was ahead. The effect of projection, it is true, operates in the same direction; still this is not in opposition to the fact that these spots could be seen to move differently. If No. 96 had had the same movement as No. 95 it would not have been exactly south on the 5th August, but 24" of right ascension to the east. On the 6th August it would also have been to the east, whereas it was 17" more to the west on that day. The shape of both spots was unaltered till the 6th August, but was, on the other hand, changed in both cases on the 7th August towards the western edge. Whilst, according to the general law, the spot No. 96 near the Equator was driven by a western storm, the more distant No. 95 by an eastern storm, a group, No. 97, still more distant from the Equator showed a very strong south-west storm—so that there were three districts near each other, yet separated, in which there is evidence of different storms. It has been shown before that in a remarkably variable group unusual storms appear, especially the equatorial west storm, in a region where otherwise east storms are prevalent. No. 97 is an example of this. This group was in course of formation on the 29th July, contained numerous spots on the 30th July, and more still on the 1st August. The largest of the resulting spots, which was the one observed, was only about 15° distant from the spots No. 95 and 96, and on the 1st August it reached about as many degrees to the east. From the 3rd to the 5th August the group was smaller: on the 6th August it was much broken up, and again entirely differently shaped on the following day." These observations possess a special interest in connexion with Mr. Carrington's researches on the different rates of movement of the solar photosphere.

In a valuable memoir by Dr. P. Martin Duncan, F.G.S., on the Fossil Corals of the West Indian Islands, some most interesting generalizations are arrived at respecting the distribution of these organisms as a means of testing the relative distribution of land and water during past geological periods. Dr. Duncan, after alluding to the theory of Heer, suggests that a series of islands, formed very much like the Antilles, with coral reefs around them, extending from the mid-Pacific across to Europe, would account for the relation between the Miocene Corals of the Old and New World, and those of the Galapagos and East Indian raised beds, as well as the relation between the former and the recent species of the great seas to the west of America.

M. SÉDILLOT has recently laid before the Paris Academy a memoir showing the advantages of a new method of treatment, which he terms *ouranoplastic*, of congenital fissures of the palatine arch. Langenbeck's attempts to cure this disease not being sufficiently successful, M. Sédillot experimented on a case in which the fissure of the arch, at a level with the dental alveoli, was eight millimètres broad, and the premaxillaries, projecting forwards and inclined from the right to the left, and from behind forward, supported two median incisors largely developed. The two lateral incisors, of which the germs normally should belong to the premaxillary, were absent. The right nasal fossa was closed in front by a junction of the vomel with the maxillary for an extent of some centimètres. M. Sédillot, by a complicated surgical operation, succeeded in curing this malformation; and he confidently recommends his method of treatment, subject only to the following conditions of success:—"That the alveolar arch should be re-established, using as an effectual method the partial resections of the premaxillary and the ablation of part of the vomer; that slips of periosteum should be formed, arising from a solitary central pedicle, and adhering to the hinder face of the premaxillary; that obturators moulded on the palatine arch should be employed; and that use should be made of the newer periosteum to close any fissures, &c., of which the obliteration may not be complete. M. Flourens energetically congratulated the Academy on the confirmation of his own original generalizations of twenty years ago, when he stated that the periosteum is the organ which has produced bone, and which produces it at present; no other part of the animal economy enjoying in so high a degree the faculty of self-reproduction.

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M. DEWALQUE has discovered in the drift of the Meuse the frontal bone of an ox and the teeth of *Carcharodon*, the latter measuring nine centimètres in length.

M. ETtingshausen has recently published a large work, illustrated with magnificent plates, on the skeleton of leaves (*Blattskelete der Dicotyledonen*.)

SCIENTIFIC CORRESPONDENCE.

THE SOHO SUN-PICTURES.

To the Editor of THE READER.

SIR,—I inclose a passage from a letter of James Watt to Josiah Wedgwood, which makes it probable that the old Daguerreotypes found at Soho House, and now at the Museum of Patents, which have excited so much curiosity, were the work of Thomas Wedgwood, who is known to have conceived the possibility of photographic art, and to have made some steps towards the realization of his idea. Any instruction on the subject given by Josiah could only have been derived from his son Thomas, as his own time was wholly taken up with the business of his manufactory.

The extract is from a letter of the year 1799, dated Thursday only.

"I thank you for your directions for the silver pictures, on which, when at home, I shall try some experiments."

The rest of the letter has reference to the details of a millwheel.

I am, Sir, your obedient servant,

H. WEDGWOOD.

1, Cumberland Place, Regent's Park.

GEOLOGICAL NOMENCLATURE.

To the Editor of THE READER.

SIR,—Will you allow me to suggest, through the medium of your columns, the correction of a term which I cannot but regard as a geological misnomer.

We constantly hear or see in print the words *Elephas primigenius*, a compound frequently to be met with in the able works of Sir Charles Lyell, and of course imported into Mr. Page's dictionary. *Primogenius* and *primigenus*, though, perhaps, only misprints, also occur. With respect to *primigenius*, I heard it stated very recently, by a brother geologist, far before me in the science, "Sir Charles Lyell always said *Elephas primigenius*, and, therefore, the phrase *must* be correct."

Now, with the greatest respect for such "a Triton among the minnows" as Sir Charles, I am *Nullius addictus jurare in verba magistri* when I humbly and honestly feel the *master* is in error.

I presume the term is meant to imply the *earliest*, or *first-born elephant*. That, however, is not expressed by *primigenius*, which really is no word at all; and, if *primogenius* could have any power, it would be equivalent to the *first genius*.

Surely we don't mean to say that this pre-Adamite pachyderm was such a very clever beast as to merit this distinction!

Junior though I am in the noble science of geology, allow me to suggest that we should say *Elephas protogenes*, if we use the Greek; or, if we prefer the Latin, *Elephas primogenitus*.

The insertion of the *t* is all we need to convert a rank barbarism into a truly classical name.

Perhaps, Sir, if you will give insertion to these lines, I may prove the instrument of calling the attention of greater men to what perhaps has never struck them; and also be the author of driving that dog-Latin, *primigenius*, from the geological vocabulary, replacing it by *primogenitus*, which is pure and scholarlike.

Perhaps you also have space for a few remarks on some other geological terms. Why do we write *ecocene*, *miocene*, *pliocene*, and *pleistocene*? It may look strange on the first glance; but, if we were to follow the analogy of the Greek, which we make use of in these terms, ought we not to write *eokane*, *meiokane*, *pleiokane*, and *pleistokane*? I fancy geologists do write *cænozoic*. Surely the Greek α requires the α diphthong in our language? Homer's *Aeneas* is *Æneas* in Latin and English, and we all write *archæology*, *paleontology*, and *paleotherium*.

Then, if we want the help of the Greek word $\kappa\alpha\iota\omega\varsigma$, why should not the Anglicized termination be *kane*? And why convert the Greek $\kappa\alpha\pi\pi\alpha$ into our English *c* while we have a *k* in our own alphabet? Herodotus wrote $\kappa\epsilon\lambda\alpha\iota$. I think we now say Keltic rather than Celtic? then why not *kænozoic*? We all write *karpophyte*, *kataclysm*,* and *keratophagus*.

I cannot regard the terms *ecocene*, *miocene*, *pliocene*, and *pleistocene* as very happy com-

pounds. But, if we preserve the Greek diphthong $\epsilon\iota$ in the last—for I believe nobody writes *pliotocene*—why do we not say *miocene* and *pleiocene*, or, as I would suggest, *meiokane* and *pleiokane*? Astronomers say *Pleiades*, not *Pleades*, and we have a *pleiodus* among—

But enough. I have, perhaps, trespassed on your space too much? Yet, if am wrong or hypercritical, I am open to correction; and,

"If I am tiresome or severe in aught,

The love I bear to learning is in fault."

Your faithful servant,

RICHARD BINGHAM, M.A. Oxon.

The Parsonage, Queenborough.

7th Dec., 1863.

* No.—ED.

PROCEEDINGS OF FOREIGN SOCIETIES.

PARIS.

Société d'Anthropologie. May to August:—Simonot—"Nations of French Senegal." Lagneau—"Size of the Body in France." Quatrefages—"On the Abbeville Jaw." Garrigon—"On Fossil Man." Carter Blake—"Jaw from Moulin-Quignon." Carl Vogt—"Human Skull found in Sand." Schaaffhausen—"Neanderthal Skull." Pruner-Bey—"Neanderthal Skull." Bertillon—"Anthropological Method." Pruner-Bey—"On a Brachycephalic Skull of the Stone Age." Simon—"Skull and Brain of a Negro." Quatrefages—"On the Influence of Type." Leguay—"Sepulchres found at Paris." Desnoyers—"Antiquity of Man." Michel—"Origin of Egyptians, Berbers, and Basques." Boudin—"Noncosmopolitanism of Man." Pruner-Bey—"Colour of the Tonaress." Sanson—"Influence of Type." Bonte—"Influence of Type." Boudin—"Idiocy and Insanity amongst German Jews." Schlagintweit—"Two Types of Buddhist Deities." Destruges—"American Antiquities." "Merovingian Skulls."

Academy of Sciences, Nov. 30.—M. Joubert de Lamballe—"On the Theories of Callus." M. Boussingault—"On the Appearance of Carbonic Oxide during the Absorption of Oxygen by certain Vegetable Substances." A paper on the same subject, deposited in 1862 by M. Boussingault, and opened at his request at the *séance*, was also read. MM. H. Sainte-Claire Deville and Troost—"Reply to the Remarks of M. Edm. Becquerel on the Determination of Elevated Temperatures; "Determination of the Boiling Point of Liquids at High Temperatures." M. Pouchet—"On the Question of Heterogeneity, in support of the recent remarks of MM. Joly and Musset." M. Martin de Brettes—"On the Application of the Mechanical Theory of Heat to Artillery," presented by M. le Maréchal Vaillant. M. Hervé-Mangon—"Experiments on the Mud deposited by Streams of Water." M. d'Olincourt, addition to his preceding communications—"On a System of Cultivation intended to diminish the Risk of Inundations." M. Liandier—"On the Atmospheric Waves of High Regions and their relations with the Trajectories of Shooting Stars." M. Buisson—"On the Treatment of Madness." M. Beau de Rochas—"On the General Formulæ of the Flowing of Elastic Fluids with or without Detention." M. Noguès—"On a New Species of *Gyrodus* (*Gyrodus Gobini*)." M. Corenwinder—"Experiments on Coloured Leaves." M. Volpicelli—"Electro-Atmospheric and Electro-Telluric Observations."

A committee, consisting of MM. Milne-Edwards, Flourens, Bernard, and Brogniart, was appointed to propose a question for the grand natural science prize for 1865. A committee, composed of MM. Milne-Edwards, Bernard, Flourens, Chevreul, and Brogniart, was formed for the proposition of a subject for the competition for the Bordin prize of 1865 (natural science). The perpetual Secretary made a communication relating to a legacy left to the Academy by Mlle. Letellier, in aid of the continuation of the labours of Savigny upon the invertebrata of Egypt and Syria. M. Boussingault announced the death of M. Wisse. M. Vaillant, who is about to set out for the Red Sea, requested the instructions of the Academy respecting the natural history researches which he proposed making in that part. M. Neumann was elected correspondent in the Geometrical Section, in place of the late M. Ostrogradski. M. Fermonde requested the Academy to include him in the number of candidates for the place vacant in the Botanical Section. The Geometrical Section proposed the following list of candidates for the place of correspondent, vacant by the death of M. Steiner:—1st, Mr. Sylvester; 2nd, MM. Hesse, de Jonquières, Kronecker, Richelot, Riemann, Rozenheim, and Waertrass.

LEARNED SOCIETIES.

Royal Society, Nov. 26. Major-General Sabine, President, in the chair.—THE papers communicated were as follow:—

"Account of Magnetic Observations made between the years 1858 and 1861 inclusive, in British Columbia, Washington Territory, and Vancouver Island." By Captain R. W. Haig, R.A. Communicated by the President. Captain Haig here gives the tabulated results of magnetic observations made between the years named. The direction and position of the lines of equal dip, total force, and declination or variation, as determined from the observations, are also given. Three maps show the position of these lines, the stations observed, and the observed values of the three magnetic elements at each station.

"On Plane Water-Lines." By W. J. Macquorn Rankine, C.E., LL.D., F.R.S.S.L. and E.—By "plane water-line," for which term the word "neoid" is proposed, is meant one of those curves which a particle of a liquid describes in flowing past a solid body, such as a ship, when such flow takes place in *layers*, so to speak, the *vertical* displacements of the particles of water being small, compared with the dimensions of the ship, if it be well formed: so that the assumption that the flow takes place in plane layers, though not absolutely true, is sufficiently near the truth for practical purposes. The author refers to the researches of Professor Stokes (*Camb. Trans.*, 1842), "On the Steady Motion of an Incompressible Fluid," and of Professor Wm. Thomson (made in 1858, but not yet published), as containing the demonstration of the general principles of the flow of a liquid past a solid body. Every figure of a solid past which a liquid is capable of flowing smoothly generates an endless series of neoids, which become sharper in their forms as they are more distant from the primitive water-line of the solid. The only exact water-lines whose forms have hitherto been completely investigated are those generated by the cylinder in two dimensions, and by the sphere in three dimensions. In addition to what is already known of those lines, the author points out that, when a cylinder moves through still water, the orbit of each particle of water is one loop of an elastic curve.

The profiles of waves have been used with success in practice as water-lines for ships, first by Mr. Scott Russell (*Transactions of the Institution of Naval Architects* for 1860-62). The frictional resistance of vessels having such lines was discussed by the author in papers read to the British Association in 1861, and to the Royal Society in 1862, and printed in the *Philosophical Transactions*. Viewed as plane water-lines, however, the profiles of waves are not exact, but approximate; for the "solitary wave of translation," investigated experimentally by Mr. Scott Russell (*Report of the British Association*, 1844), and mathematically by Mr. Earnshaw (*Camb. Trans.*, 1845), is strictly applicable to a channel of limited dimensions only, and the trochoidal form belongs properly to an endless series of waves, whereas a ship is a solitary body. After discussing the properties of a class of water-lines, comprising an endless variety of forms and proportions, the author remarks that the lines thus obtained present striking likenesses to those at which naval architects have arrived through practical experience, and every successful model in existing vessels can be closely imitated by means of them.

The author next shows how to construct two algebraic curves traversing certain important points in the water-lines, which are exactly similar for all water-lines of this class. One is a rectangular hyperbola, having its vertex at the end of the oval. It traverses all the points at which the motion of the particles, in still water, is at right angles to the water-lines. The other is a curve of the fourth order, having two branches. On the water-line which traverses the point of division itself, the velocity of gliding changes more gradually than on any other water-line having the same proportion of length to breadth. Water-lines possessing this character can be constructed with any proportion of length to breadth, from $\sqrt{3}$ (which gives an oval) to infinity. The finer of those lines are found to be nearly approximated to by wave-lines, but are less hollow at the bow than wave-lines are. In this, as in every system of water-lines, a certain relation (as first pointed out by Mr. Scott Russell) must be preserved between the form and dimensions of the bow and the maximum speed of the ship, in order that the appreciable resistance may be wholly frictional and proportional to the

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square of the velocity (as the experimental researches of Mr. J. R. Napier and the author have shown it to be in well-formed ships), and may not be augmented by terms increasing as the fourth and higher powers of the velocity, through the action of vertical disturbances of the water.

"On the Degree of Uncertainty which Local Attraction, if not allowed for, occasions in the Map of a Country, and in the mean figure of the Earth as determined by Geodesy: a method of obtaining the mean figure free from ambiguity from a comparison of the Anglo-Gallic, Russian, and Indian Arcs: and speculations on the Constitution of the Earth's Crust." By the Venerable J. H. Pratt, Archdeacon of Calcutta. Communicated by Professor Stokes, Sec. R.S.—The author refers generally to the question of the deflection of the plumb-line by local attraction, as discussed by himself in a former paper and in the Ordnance Survey volume; he also mentions the remarkable deflection observed near Moscow, with which our readers have already been made acquainted. The point of the paper is to show that there is some compensating cause at work generally preventing the observed deflections being so great as theory would make it; thus, in the Great Indian Arc of meridian, deflections of the plumb-line amounting to as much as 20" or 30" would be produced if there were no sources of compensation in variations of density beneath the surface of the earth. The author considers, in the first instance, the effect of local attraction in mapping a country according to the usual method, in which differences of latitude and longitude are determined by means of the measured lengths of arcs, by substituting these lengths and the observed middle latitudes in the known trigonometrical formulæ, using the mean figure of the earth, although the actual level surface may differ from that belonging to the mean figure in consequence of local attraction. He concludes that no sensible error is thus introduced, either in latitude or longitude, if the arc do not exceed 12½ deg. of latitude or 15 deg. of longitude in extent, but that the position of the map thus formed on the terrestrial spheroid will be uncertain to the extent of the deflection due to local attraction at the station used for fixing that position. In the Great Indian Arc this displacement might amount to half-a-mile if the deflections were as great as those calculated from the attraction of the mountains and the defect of attraction of the ocean, irrespective of sub-jacent variations of density. The author then proceeds to examine the effect of local attraction on the mean figure of the earth, and obtains formulæ giving the elements of the mean figure obtained by combining the eight arcs given in the Ordnance Survey volume, these formulæ involving eight unknown constants expressing the deviations due to local attraction at each of the selected stations. By substituting reasonable values for the unknown deflections, he shows that local attraction is competent to affect the deduced mean figure to a very sensible extent. He then institutes a comparison between the results afforded by those three of the eight arcs which are of considerable extent—namely, the Anglo-Gallic, Russian, and Indian Arcs. For each arc in particular he deduces values of the principal semiaxes of the earth, involving an unknown constant expressing the effect of local attraction at the reference station of the arc. In order that the three pairs of semiaxes should agree, there are four equations to be satisfied by means of three disposable quantities—namely, the three unknown attractions. On combining these four equations by the method of least squares, the unknown deflections come out extremely small, and the values of each semiaxis deduced for the three arcs separately come out very nearly equal to one another, and therefore to their mean. These mean values the author ventures to assume are the mean semiaxes of the earth. They are as follows:—

$$a=20926180, b=20855316 \text{ feet, giving } e=\frac{1}{298.25}$$

where a is the equatorial, and b the polar semiaxis, and e the ellipticity. On these facts the author founds a speculation respecting the constitution of the earth's crust. He remarks that it would seem as if some general cause were at work to increase the density under the ocean, and diminish the density under mountainous tracts of country; and to explain this Archdeacon Pratt conceives that, as the earth cooled down from a state of fusion sufficiently to allow a permanent crust to be formed, those regions where the crust contracted became basins into which the waters run, while regions where expansion accompanied solidification became elevated without the total quantity of matter in a vertical column, extending from the surface down to a given surface of equal pressure in the yet viscous mass below, being thereby increased. The author considers that the deviations of latitude at

the other principal stations of the measured arcs, if not positively confirmatory of, are at least not opposed to this view.

"On the Meteorological Results shown by the Self-registering Instruments at Greenwich during the extraordinary Storm of October 30, 1863." By James Glaisher, F.R.S., F.R.A.S., &c.—In the year 1841, Osler's anemometer was erected at the Royal Observatory, Greenwich; and from that time up to the year 1860 the greatest pressure on the square foot recorded was 25 lbs. In February of that year one of 28 lbs. was registered, which was the greatest up to October 30 of the present year, when a pressure of no less than 29½ lbs. took place during a heavy squall of wind and rain, which passed over the observatory at 3h. 30m. p.m. At this time, moreover, the readings of the several other self-registering meteorological instruments at the Royal Observatory, Greenwich, exhibited very large changes, and of so remarkable a character that the Astronomer-Royal expressed a wish that Mr. Glaisher should bring them under the notice of the Royal Society. The author gives extracts from the several registers of the day, the paper being illustrated by diagrams of the different curves. At the time of the great gust—viz., 3h. 30m. p.m.—the barometer reached its minimum value, 28.80 in.; the temperature declined rapidly (from 53½° at 3h. 15m. p.m. to 46° by 4h. p.m., and to 43° by 5h. p.m.); and the direction of the wind immediately changed to the amount of 90°, following the direction of the sun, or from S.S.W. to W.N.W. At the Radcliffe Observatory, Oxford, the barometer reading decreased to 28.80 in. at 2h. 30m.; it then suddenly increased to 28.85 in. at 2h. 35m., and to 29.25 in. by 11h. p.m. At 2h. the direction of the wind was S.; at 3h. 30m. it was W., and continued W. till 4h. 30m., and then returned to S.W. by 5h. The temperature at 2h. was 51°, declined to 43° at 2h. 30m., and to 41° by 5h. The general changes of temperature observed at Oxford agree very closely with those at Greenwich; but, as in the case of the barometer, those at Oxford preceded those at Greenwich by one hour nearly. The general fact frequently noticed of a change in the direction of the wind simultaneously with a sudden and great pressure, and for the most part in one direction—that is to say, in the direction of the sun's motion, or N. to E. to S.—is very remarkable, and not easily accounted for.

Anniversary Meeting, Nov. 30. Major-General Sabine, President, in the chair.—THE following officers were elected to serve for the ensuing year:—President—Major-General Edward Sabine, R.A., D.C.L., LL.D. Treasurer—William Allen Miller, M.D., LL.D. Secretaries—William Sharpey, M.D., LL.D.; George Gabriel Stokes, Esq., M.A., D.C.L. Foreign Secretary—Prof. William Hallowes Miller, M.A. Other Members of the Council—*James Alderson, M.D.; *George Busk, Esq., Sec. L.S.; *Col. Sir George Everest, C.B.; *Hugh Falconer, M.A., M.D.; *John Hall Gladstone, Esq., Ph.D.; Joseph Dalton Hooker, M.D.; *Henry Bence Jones, M.A., M.D.; Prof. James Clerk Maxwell, M.A.; *Prof. William Pole, C.E.; Archibald Smith, Esq., M.A.; Prof. Henry J. Stephen Smith, M.A.; *The Earl Stanhope, P.S.A., D.C.L.; Professor James Joseph Sylvester, M.A.; *Thomas Watson, M.D., D.C.L.; Prof. Charles Wheatstone, D.C.L.; Rev. Prof. Robert Willis, M.A. The Fellows whose names are preceded with an (*) were not Members of the last Council. The President delivered his anniversary address, which we were enabled to give at full length last week. The Copley medal was awarded to the Rev. Professor Sedgwick for his geological discoveries, extending over a period of more than forty years. A royal medal was presented to the Rev. M. J. Berkeley for his contributions to botanical sciences, and especially to fungology. The other royal medal was awarded to Mr. J. P. Gassiot for his researches in electricity.

Linnean Society, Dec. 3. George Bentham, Esq., President, in the chair. J. E. F. Aitchison, M.D., Edward John Waring, Esq., the Rev. Julius Edmund Woods, and Robert Carr Woods, Esq., were elected Fellows.—The papers read were—1. "On the Species of *Mitrida* found in the Seas of Japan," by Arthur Adams, Esq., F.L.S., Surg. R.N. 2. "On the Palms of Western Tropical Africa," by Gustav Mann and Hermann Wendland. Communicated by Dr. Hooker, F.R.S., V.P.L.S.

Royal Institution. General Monthly Meeting. Dec. 7. W. Pole, Esq., F.R.S., Treasurer and V.P., in the chair. J. F. Bateman, Esq., F.R.S;

J. Berners, Esq.; J. C. Bucknill, Esq., M.D.; W. Douglas, Esq.; Lady Everest; J. W. Haward, Esq., M.R.C.S.; R. J. Lee, Esq.; E. H. Moscrop, Esq.; Lieut.-Col. Archibald Park; W. Stones, Esq., were elected members.—THE Secretary announced the following additions to "The Donation Fund for the Promotion of Experimental Researches":—H.R.H. the Count of Paris, £50; John Hall Gladstone, Esq., £100; George Dodd, Esq., £20; Miss Harriet Moore, £50; Miss Julia Moore, £5; William Pole, Esq., £20. (The same promised for next year.) The lecture arrangements for the ensuing season were announced.

Ethnological Society, Dec. 9. J. Lubbock, Esq., F.R.S., in the chair.—THE paper read was "On the Commixture of the Races of Man as affecting the Progress of Civilization—the New World." By J. Crawford, F.R.S.—"It was not until the discovery of a New World that races of man of strikingly-contrasted qualities came to inter-mix. The European people of antiquity and of the middle ages had hardly any experience of such admixtures. In the Western World, the intermixture of nations which followed the conquests—first of the Romans, and afterwards of the Northern Nations—was a union of races of equal quality, and hence it cannot be predicted that either improvement or deterioration was the result. It could not, for example, be safely asserted that a Greek was superior to a Gaul, or a Roman superior to a Briton. Very different was the case in the Eastern World. There, Greeks, Romans, and Goths intermingled with races greatly inferior to themselves, such as Egyptians and Syrians, and hence the deterioration to which, in a great measure, must be ascribed that decline in civilization which ended in the downfall of the Roman power, not resulting, as in Western Europe, in a mixed race of high endowment and regeneration. The New World offered to the people of the Old, or at least to such of them as had the enterprise to enter on it, a field for the intermixture of races on a scale which was before unknown to them. Nearly the whole of its vast extent was peopled by one race of men essentially the same, although in very different states of society, the civilization attained by the most advanced among them being, however, of a very feeble and imperfect character. Physical geography seems to have been a main cause of the differences which existed in the social condition of the people of the New World. The highest civilization was reached in the temperate and salubrious climate and forest-free valleys and plateaux of the Andes. The discovery of America introduced new and hostile elements into its population. The people of Europe poured in, and these, finding the native inhabitants too weak or unwilling to labour for taskmasters, introduced some millions of powerful-bodied and feeble-minded, but docile African negroes for that purpose. From these causes, a great and various commixture of races has taken place, of which the Old World affords no examples. In the forest-clad intertropical and subtropical regions of America, the European races have been planted in fewer numbers and under inauspicious conditions, and here many of the native races still exist in a state not materially differing from their condition when first discovered. In the valleys and plateaux of the Andes, however, a very different state of society has sprung up. Here a native agricultural population, too numerous and too much fixed to the soil for expulsion or extermination, existed, and a strange admixture of races has been the result, necessitating even the framing of a new nomenclature. Of this state of society, Mexico is the most prominent example." After giving some interesting details of the races of this country, Mr. Crawford remarks:—"The result of the enquiry into the effects of the commixture of races, which I now bring to a conclusion, may be briefly recapitulated. Nature has endowed the various races of man with widely different qualities, bodily and mental, much in the same way as it has done with several closely allied species of the lower animals, as, for example, in the cases of the canine and equine families. The present state of the earth and all authentic history testify to this unquestionable fact. No one will at present venture to assert that the properties of a European and an Australian, of a Chinese and of an Andaman Islander, are identical, or that there exists any law of nature by which one of these parties could have been changed into the other. When the qualities of different races of man are equal, no detriment results from their union. The mongrel French and English are equal to the pure breeds of Germany and Scandinavia. When, on the other hand, they are unequal, deterioration of

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the higher race is the inevitable result. A pure Spaniard may be just as good as an Anglo-Saxon of Virginia or Massachusetts, but no one can imagine that a Mestizo of Mexico or Peru is on a par with an Anglo-American. In some cases, and under some conditions, there exists an antipathy to union that makes an amalgamation difficult. The aboriginal inhabitants of Spain readily amalgamated with Italians, and the descendants of these again with Goths; but eight centuries were not sufficient to cause Spaniards effectually to amalgamate with Arabs, and they finally rid themselves of them by expulsion. The Greek and Roman conquerors of Egypt, readily admixing with each other, do not seem to have admixed with the native Egyptians, who, however, afterwards readily commixed with the more nearly allied Arabs. Shakespeare is, no doubt, in error when he calls the celebrated queen of Egypt a "tawny" beauty and a "gypsy," for Cleopatra was a Greek, and probably as fair as Cæsar or Antony. When the disparity of races is extreme, no amalgamation at all takes place, for an antipathy is the result, somewhat similar to that which prevents intermixture between closely allied species of the lower animals in the wild state. The Hottentots, the Caffres, and the negroes of Southern Africa have lived immemorially side by side without crossing. The pygmy negroes of the Malay Peninsula and those of the Philippines have dwelt immemorially in the same land with the Malayan race without the production of a cross race. So great, indeed, is the antipathy between these races (as far as we know, equally aborigines), that the weaker escapes extermination only by sheltering itself in the recesses of inaccessible mountains. The red man of America and the Esquimaux, although immediate neighbours, never intermix.

But it is in that part of the New World in which one of the highest types of man, whether as to race or civilization, the Anglo-Saxon, and one of the lowest in both respects, the African negro, have by fortune been brought face to face, that the antipathy of race is presented in the greatest intensity and on the largest scale. There the great majority of the inferior are the slaves of the superior; but even those who have been manumitted are still a persecuted class, and held by the white man to be as impure as Bramins hold outcasts. 'A free negro,' says Col. Schaffner, an intelligent and liberal Virginian, 'is an individual, not a slave, having in whole or in part African blood, and society makes no distinction with respect to the degree of the mixture of blood. If there be the least African blood in the child, though there be every appearance common to the white race, even the straight black hair, it is, according to law, a negro.' According to the laws of the State of Tennessee, no white person can intermarry with a negro, mulatto, or other person of mixed blood down to the third generation. All marriages contracted contrary to this rule are declared null and void, the parties being besides considered guilty of a misdemeanour, and punishable by fine or imprisonment, or both, at the discretion of the judge. The laws of the State of Indiana go a step further, for by them 'one-eighth' part of negro blood vitiates a marriage and bastardizes the children. The State of Massachusetts adds Indians to negroes in their proscription, and that of Oregon wholly excludes negroes and even Chinese from its territory. It is the presence of this African race, too prone to live and labour in slavery or in social degradation, and utterly incapable of rising to an equality with the higher race among whom it has been unhappily planted, that has caused the present distracted state of the North-American Continent."

In the discussion which followed, Professor Busk, Professor Tyndall, Sir Charles Nicholson, Mr. Dickenson, the President, Mr. Crawford, and others took part.

The new Fellows elected were A. W. Franks, Esq., Director of the Society of Antiquaries, W. Fairbairn, Esq., F.R.S., and W. Bigg, Esq., Cronstadt House, Abbey Wood.

Anthropological Society, Dec. 1. Richard S. Charnock, Esq., F.S.A., Treasurer, in the chair. The following new Members were elected:—Dr. Berthold Seemann, F.L.S.; William Cort Wright, Esq., F.C.S.; A. T. Bledsoe, Esq., LL.D., Professor of Mathematics in the University of Virginia; George McHenry, Esq.; Frederick Laurence, Esq.; and John Edwin Mayall, Esq.—THE discussion on Dr. Hunt's paper, "The Negro's Place in Nature," was continued.

Mr. Carter Blake, F.G.S., re-opened the discussion, and entered at great length into the anatomical differences between the negro and

European, and negro and ape respectively. While he declined to enter into the vexed question as to species, he considered that, in the present state of science, we were perfectly justified in assuming that the negro and European were distinct species of man. The mixed or mulatto progeny was not a race which was destined to survive, and the statistical researches of Broca and Nott were in favour of the hypothesis that mixed breeds were dying out. As regards the anatomical differences between the negro and European, small though these differences may be, they are as constant as those which exist between the species of lower animals. Some speculators had followed in the track of Prichard, who suggested that the first created man was a negro, and from him the white races had sprung. Mr. Blake considered this theory as ridiculous as that of the Comanche Indians of Texas, who classified man thus:—First, red man; then white man; horse; squaw, and negro. He spoke with approbation of the writings of Campbell and Van Evrie on this subject; and the latter writer had shown that the pure negro race had never produced a single poet, historian, general, lawgiver, orator, mathematician, naturalist, mechanist, traveller, priest, painter, architect, musician, linguist, chemist, physician, philosopher, or thinking man in any branch of knowledge who has distinguished himself. Between the white and negro there was as natural antipathy as between two species of the genus *canis*. No one would give his child in marriage to a negro, and few white women in the Confederate States would willingly mate with the inferior race. Such instances as Christophe, Dessalines, or Roberts, were often pointed out as examples of the "intellectual negro." The two former were mulattoes; the third had only one-eighth negro blood in his veins. He concluded a long address by stating that it would be the duty of scientific men to urge the simple facts of the case, irrespective of any philanthropical or political bearing, and to go on with their bounden duty regardless of popular applause or the evanescent social questions of the day.

Mr. Bouverie-Pusey referred to Toussaint l'Ouverture as a Congo black, who was highly intelligent, and inquired if he was of pure race.

The Rev. J. Dingle considered the Africans capable of a certain degree of civilization, and adduced the testimony of Mungo Park, who narrated many most touching instances of the operation of moral laws amongst the African races. Further, the efforts of missionaries had tended in a considerable degree to improve them; and he considered that in process of time they might be educated, and become susceptible of a great degree of moral excellence.

Mr. Bendyshe, M.A., spoke with great approval of the efforts which the Mohammedan conquerors of part of Africa had made to civilize the negroes beneath their sway, and contrasted such efficient improvement under Islamism with the unsuccessful attempts which Christian missionaries had made to civilize the blacks. He dissented from Dr. Hunt's prediction that the negro never could be improved, as he thought that, as he had always been treated as a slave, he had not had a fair chance.

Mr. Winwood Reade doubted the alleged improvement of the negro by missionary enterprise. The missionaries, it was true, were of a higher intellectual standard than a few years ago, but he feared that they were often completely duped and deceived by the cunning negro. The negroes, he had observed, were of a very low moral order. As an instance, outside a church at Sierra Leone, he once met a fine-looking negress who coolly offered her own child to him (a stranger) for sale; he demurred, not having any occasion for an investment in human property; but, as the church bells were then ringing, the negress parted from him abruptly, saying, "Good-bye, massa, me go to chapel now; after chapel we palaver," and proposed to continue the bargain. He feared that this was a fair sample of the morality of the converted negro, and expressed his concurrence with the general principles of Dr. Hunt's paper.

Mr. Pliny Miles denied the intellectual supremacy of the white over the negro. The so-called inferior race often produced highly intellectual men; amongst others, there was a negro engineer, of whom he forgot the name, who built nearly all the bridges and railroads in the Southern States. The Britons were inferior to the Romans, yet the Romans had no right to enslave them.

Mr. Luke Burke said that there was an ethnic hierarchy in the world, composed of superior and inferior races, but they were all so gradually subordinated under each other as to render any spe-

cific classification impracticable. The anatomists had collected too many facts. He had no regard for points of petty detail, unless they could be shown to form some part of general laws, binding together the whole universe in orderly juxtaposition. Dr. Hunt's paper did not allude to the phrenological aspect of the question.

Mr. George M'Henry said the conclusions of Dr. Hunt's paper were fair and impartial. The Southern States had interdicted the slave-trade, whilst the Federals had always aided it to the best of their power, especially Massachusetts.

Mr. Luke Owen Pike offered a few remarks on the psychological import of the question.

Dr. Hunt said that the tone of the discussion had, so far as the simple facts placed in evidence before the Society could show, been entirely in favour of the principles he had laid down. It had been recognised that, in those anatomical differences in which the negro differed from the white, there was *pro tanto* a greater analogy with the ape than was shown by the white man; and the testimony of such observers as Messrs. Burton, Winwood Reade, Fraser, and Ashmall, who had visited the negro in his native haunts of degradation, was in favour of his conclusions. He was glad that even Mr. Dingle had admitted that the slaves in the Confederate States were in a better condition than in Africa, and hoped that no mistaken philanthropical idea would lead persons unacquainted with the physical and moral character of the negro to remove him from the subordinate condition in which he was placed in America. He had felt it his duty to bring these facts before the Society, to remove popular misconceptions; and he thanked the Members of the Society for the cordial reception they had given to his paper, of which the Council had authorized the publication in a separate form.

Royal Society of Literature, Nov. 25. Rev. C. Walcott in the chair. A. Montgomery, Esq., was elected a Fellow of the Society.—Mr. Hogg read a paper "On some Old Maps of Africa, and especially on one in which the Lake Nyanza and the Lake Tanganyika are in nearly their True Positions." Mr. Hogg called attention to—1. The map in the possession of the Propagandist College at Rome, probably copied from that by Iafar ben Musa, A.D. 833, in which the Nile is represented as rising from a lake on the Equator called "Kura Kavar." 2. A map by John Senex, F.R.S., dedicated to Sir Isaac Newton, in which the Lake Nyanza occupies the same position as that in Captain Speke's most recent one, together with another map (that of the world), in which the same geographer places the same Lake Nyanza, "by report of the Caffres," still nearer to the Equator than he does in his special map of Africa. 3. A map of Africa by Walker, which, omitting the Nyanza, exhibits a long narrow lake, "the lake of Zambre." This is no doubt the Tanganyika, and it differs in its position from that in Captain Speke's map by only one degree of longitude. Walker, who published his map in 1811, has, however, made a curious blunder by adding the Lake Moravi, or Nyassa, to his "Zambre," and by thereby prolonging the Zambre by about 3½ degs. of latitude. In Macqueen's map, all the three lakes are inserted, though the Nyassa alone appears in its true place. This paper is the same as that which Mr. Hogg read at the meeting of the British Association at Newcastle on August 31st last, but of which no account had appeared in any of the papers or periodical works. The mere title—viz., "A Short Account of Old Maps of Africa"—has alone been given in the papers. Mr. Hogg showed that several old maps had laid down a central lake with considerable accuracy; but as each cartographer only delineated one lake, it becomes necessary to have three or four of those maps in order to constitute a correct map of the central equatorial portion of Africa. He also stated that the maps of John Senex, F.R.S., in his folio atlas, 1714, were remarkable for the knowledge of geography at that time. This eminent cartographer, and "Geographer to Queen Anne," was also a good astronomer. One or more of his papers are printed in the *Philosophical Transactions*. He himself unfortunately seems to have been long forgotten; and his "Atlas," upon which he laboured so hard and well, is only to be found in old libraries.

British Archaeological Association, Nov. 25. J. Copland, M.D., F.R.S., V.P., in the chair.—THE Chairman, in opening the meeting, congratulated the Association upon having held a most successful congress at Leeds in the previous month, under the presidency of Lord Houghton, to whose zeal on behalf of the Society, and courtesy ex-

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tended to the associates and visitors present, he paid a justly-deserved tribute, not omitting to particularize his lordship's elegant introductory discourse. He also expressed the great satisfaction derived by the Society from the eminent patronage it had received, the generous hospitality of the mayors and corporations of the several cities and towns visited, the elegant receptions offered by many distinguished individuals, and the abundant supply of interesting historical and antiquarian papers, all of which will be duly recorded by the Society, and appear in the *Quarterly Journal* and the *Collectanea Archaeologica* of the Association.

Thirty-six new Associates, added since the adjournment of the public meetings in June, were announced:—The Right Hon. the Earl de Grey and Ripon; Earl Harewood; Lord Londesborough; Sir F. Crossley, Bart., M.P.; Geo. S. Beecroft, Esq., M.P.; Edward Baines, Esq., M.P.; W. Edward Foster, Esq., M.P.; Rev. W. G. Henderson, D.D.; J. G. Marshall, Esq.; Arthur Marshall, Esq.; Andrew Fairbairn, Esq., M.A.; John Crossley, Esq. (Mayor of Halifax); W. B. Denison, Esq.; Titus Salt, Esq.; J. Spencer Stanhope, Esq.; J. M. Smith, Esq.; S. S. Jackson, Esq.; J. D. Lucock, Esq.; John Smith, Esq.; T. W. Stansfeld, Esq.; Edwin Eddison, Esq.; John R. Lodes, Esq.; J. D. Holdforth, Esq.; Samuel Lawson, Esq.; A. S. Lawson, Esq.; Miss Ellen Heaton; Richard Horsfall, Esq.; F. R. Wilson, Esq.; Arthur Sykes, Esq.; Dr. Holdsworth (Mayor of Wakefield); F. A. Leyland, Esq.; D. P. Hindley, Esq.; Richard Wood, Esq.; T. Reseigh, Esq.; J. B. Rogers, Esq.; S. W. Kershaw, Esq., B.A. Presents to the Library were made by the Royal Society, the Society of Antiquaries, the Cambrian Archaeological Association, the Somersetshire Archaeological Society, the Sussex Archaeological Society, the Numismatic Society, the Archaeological Institute, the Smithsonian Institution, the Canadian Institute, the Kilkenny and S. E. of Ireland Archaeological Society, the Archaeological Society of Zürich, of Mainz, &c., Dr. Madden, Mr. W. Winkley, Mr. W. D. Haggard, Mr. J. Brown, Rev. S. F. Cresswell, &c.

John Moore, Esq., of West Coher, forwarded further Roman remains found at the Chessells, consisting of coins of Lucilla and Alectus, a harp-shaped fibula, a chain of thirty-seven links, a style and spatula. There was also a small bronze plate, a votive tablet, offered to Mars by Juvenius Sabinus, reading—

DEO. MARTI
RIGISAMO
IVENTIVS
SABINVS
V.S. L.L.M.

Mr. Gunston exhibited two perfect and beautiful Ampulle, six inches in height, recently found with Roman sepulchral remains in Moorfields. Mr. Sherratt produced some large photographs of portions of Rievaulx Abbey, upon which Mr. Gordon Hills made some remarks, comparing the same with a large plan he had made of Fountain's Abbey for the late Congress. Mr. E. Levison, F.S.A., read an interesting paper on unpublished MSS. relating to the Abbey of Meaux, the most important of which is about to be published in *extenso* by the Master of the Rolls. The cartulary or diary presents a curious and amusing picture of monastic life.

The Rev. H. Jenkins, B.D., communicated a paper on the Iters of Antonine, leading to and from Colchester to London. It was illustrated by three plans, upon which Mr. Irving made several observations.

Mr. H. Syer Cuming read a paper on a German Sabre of the sixteenth century, accompanied with interesting illustrations.

Photographic Society, Dec. 1st. Lieut.-Col. Stuart Wortley in the chair.—THE Chairman read the names of the Members retiring from Council, together with those recommended for election at the anniversary in February next, according to rule 7 of the Society. Eleven new Members were elected.

Mr. England exhibited an extensive series of very beautiful photographs recently taken in Switzerland, and which are about to be published under the auspices of the Alpine Club.

Mr. Cooper, jun., exhibited some specimens of a new artistic mode of printing vignette portraits.

Mr. John Spiller, assistant-chemist in the War Department, read a communication on "Photography in its application to Military Purposes." The communication was illustrated by a very extensive series of photographs, exhibiting the various purposes for which photography had been used by the War Office—one of the most inte-

resting being an accurate record of the damage done by the shot and shells from the Armstrong and other guns compared with the old ordnance guns. The process of destruction of some of the martello towers on the South Coast by these trials was also fully illustrated. The author entered largely into statistical details of the progress of the photographic art in this department.

The Chairman then addressed the meeting on the importance that the subject of the supposed photographs executed at the close of the last century should be again discussed by the Society; and for this purpose it was arranged that the next meeting, on the first Tuesday in January, should be devoted to the subject. Instead of appointing a committee to report thereon, it had been thought to be a more satisfactory mode that each member of the Society should come prepared with such facts as could be obtained by themselves individually in support of their own views of the genuineness or otherwise of the objects submitted to them. The Secretary had received a great number of letters, *pro* and *con*, on their being designated photographs.

Royal Institute of British Architects, Nov. 30. Ewan Christian, Esq., V.P., in the chair.—MR. F. C. PENROSE read a paper upon the "Metrical System of Weights and Measures," in which (whilst approving generally of the decimal system, favourably reported upon by Mr. Ewart's committee) he illustrated a system of his own which he considered afforded greater facilities in working out measures of quantities, and squaring and cubing the same. This subject will be resumed at an early period after the Christmas recess.

Mr. William White then read a paper descriptive of Newland Church, in the forest of Dean, Gloucestershire, with an account of its restoration. The author, after some observations on internal church arrangements, proceeded to give a history of this edifice. He then described the architectural features of the original building, which, he remarked, was evidently planned with the idea of subsequent additions being made to it, as the means and opportunity presented themselves. He traced the various grants that had been made towards the structure, from the grant of the crown land for the site of the church in the year 1213, to the subsequent gifts of neighbouring families, by whose assistance the additions to the edifice were made from time to time. The chancel formed no portion of the original structure, although it was very unusual to build any church, however small, without one. As long a period as fifteen years elapsed between the grant of the land and the commencement of the building; but during that interval the oak timber was cut from the surrounding forest, and ample time was allowed for its seasoning, and there were evidences that the original structure was built by slow degrees. Mr. White then gave details of the four aisles. The eastern arcade was finished in the year 1245, the western in 1253, the northern in 1270, and the southern in 1280. The external and internal doorways were then described, as also the tower, which bore evidences of having been an addition to the original structure. The walls of the tower, six feet in thickness, were built of large square ashlar stones. Throughout the church there was an entire absence of buttresses in the older parts. The rebuilding of the north wall having been necessary, he had put up two buttresses at that part. The chancel arch had also been rebuilt. It was also necessary to rebuild two of the arches in the south aisle and three in the north aisle, in consequence of the great settlement that had taken place. The other portions rebuilt were the eastern gable and the side walls of the transept, as also the eastern window, which was past restoration; but in doing that the perpendicular style was not reproduced. The same remark applied to the clerestory (believed to have been added towards the end of the sixteenth century) which had reached such a state of decay as to be scarcely capable of sustaining the weight of its roof. In the first instance there was reason to hope that the original roof might have been saved by introducing ties; but, as the work progressed, the timber was found to be so decayed that very little of the oak could be used, and that only in short lengths; and, sufficient oak having been found in good condition for the construction of the present pulpit, the remainder of the original timber was only fit for firewood. The peculiarities of the original roof of the edifice were minutely described. Having thus reviewed the structural portion of the building, Mr. White proceeded to give the details of the works of restoration and the internal fittings and decorations. The chancel had been fitted with carved stalls and elbows.

The altar table, which he found had been used as a slab in the pavement, he had placed as a base to the altar, the dimensions being nine feet long by two feet three inches wide, which was found to be well suited for so large a church. The ancient effigies and fragments of brasses had been as far as possible preserved; in some cases restorations were effected; other portions which had not fallen into decay had been reset in fresh panels of Caen stone, in a manner as far as possible to retain their original characteristics. Mr. White then entered at some length into a critical consideration of the general question of church architecture, more particularly with regard to the ritual services of the church, which, he remarked, had been too much disregarded. The question of church arrangement he hoped on another occasion to lay before the Institute.

MEETINGS NEXT WEEK.

MONDAY, DECEMBER 14th.

ROYAL GEOGRAPHICAL SOCIETY, at 8.30.—Burlington House. 1. "On Formosa;" Robt. Swinhoe, Esq., F.R.G.S. 2. "Journey from Nazareth to Bozrah-Moab, and thence to Damascus;" F. A. Eton, Esq.

SOCIETY OF BRITISH ARCHITECTS, at 8.—9, Conduit Street, Hanover Square.

MEDICAL SOCIETY, at 8.30.—32A, George Street, Hanover Square.

LONDON INSTITUTION, at 7.—Finsbury Circus. "On British Art—Past and Present—and its Social Influences;" James Dafforne, Esq.

TUESDAY, DECEMBER 15th.

ANTHROPOLOGICAL SOCIETY, at 8.—4, St. Martin's Place, Trafalgar Square. "On Crystal Quartz-Cutting Instruments of the Ancient Inhabitants of Chanduy, near Guayaquil;" Clements R. Markham, Esq., F.R.G.S. "On Mammalian Bones cut by Flint Implements from Audley End, Essex;" George E. Roberts, Esq., F.A.S.L. "On some Flint Implements from Canada;" Dr. F. Royston Fairbank, F.A.S.L. "On the Vitality of the Negro Race in America;" Count Oscar Reichenbach.

INSTITUTION OF CIVIL ENGINEERS, at 8.—25, Great George Street, Westminster. Annual General Meeting.

STATISTICAL SOCIETY, at 8.—12, St. James's Square. "On the Continuous Price of Wheat for 102 Years;" Professor J. E. T. Rogers (Oxford). "On Sumptuary Statistics, 1560 and 1863;" The President.

PATHOLOGICAL SOCIETY, at 8.—53, Berners Street, Oxford Street.

SYRO-EGYPTIAN SOCIETY, at 7.30.—22, Hart Street, Bloomsbury Square.

WEDNESDAY, DECEMBER 16th.

SOCIETY OF ARTS, at 8.—John Street, Adelphi. "On the Economic Value of Foods, having especial reference to the Dietary of the Labouring Classes;" Dr. Edward Smith, F.R.S.

GEOLOGICAL SOCIETY, at 8.—Somerset House. 1. "Experimental Researches on the Granites of Ireland—Part IV. On the Granites and Syenites of Donegal, &c.;" Rev. Prof. S. Houghton, M.A., F.R.S., F.G.S. 2. "Letters relating to Recent Discoveries of Fossil Reptiles in Central India;" The late Rev. S. Hislop. Communicated by Prof. T. R. Jones, F.G.S. 3. "Letters relating to the Recent Earthquake at Manilla;" J. W. Farren, Esq., Communicated by Sir R. I. Murchison, K.C.B., F.R.S., F.G.S., &c. 4. "On the Pebble-bed of Budleigh Salterton;" W. Vicary, Esq., F.G.S. With Notes on the Fossils by J. W. Salter, Esq., F.G.S.

LONDON INSTITUTION, at 7.—Finsbury Circus. Conversazione.

THURSDAY, DECEMBER 17th.

ROYAL SOCIETY, at 8.30.—Burlington House. "A Description of the Pneumogastric Nerves in an Acephalous Fetus;" R. J. Lee. "First Analysis of 177 Magnetic Storms, Registered by the Magnetic Instruments in the Royal Observatory, Greenwich, from 1841 to 1857;" G. B. Airy. "On the Sudden Squalls of 30th October and 21st November, 1863;" B. Stewart.

SOCIETY OF ANTIQUARIES, at 8.—Somerset House.

LINNEAN SOCIETY, at 8.—Burlington House. "Flora of the Jhelum District of the Punjab;" Communicated by Dr. Thos. Thomson, F.R.S. and L.S.

CHEMICAL SOCIETY, at 8.—Burlington House.

NUMISMATIC SOCIETY, at 7.—13, Gate Street, Lincoln's Inn Fields.

ZOOLOGICAL SOCIETY, at 4.—11, Hanover Square.

FRIDAY, DECEMBER 18th.

PHILOLOGICAL SOCIETY, at 8.—Astronomical Society's Rooms, Somerset House. "Language no Test of Race;" Rev. G. C. Geldart.

ART.

WINTER EXHIBITION OF SKETCHES AND STUDIES BY THE MEMBERS OF THE OLD WATER-COLOUR SOCIETY.

[SECOND NOTICE.]

THERE are few painters in this Society who produce such interesting work as Mr. Alfred Fripp. His studies, like those we spoke of last week, bear witness to the high motive, as well as to the artistic faculty, which are the main characteristics of a true artist. All that he does is the result of reflection. He produces comparatively little, seldom, if ever, makes what would be called a sketch, conceives his subject as a whole, and paints it with scrupulous reference to nature. Yet, with all their merits, his drawings seldom pass unquestioned; they are more unequal than usually are the works of an artist of experience; and, while they are not popular with nine-tenths of those who visit the Exhibition, they are not quite satisfactory to those who can perceive their excellencies and appreciate the knowledge by which difficulties have been grappled with and overcome.

Mr. Fripp's method differs from that of any of the painters of whom we spoke last week. He paints almost entirely from nature, and his object appears to be, in the first place, to paint the light of day. If he finds that in wrestling with this greatest of difficulties he has to make sacrifices of those qualities which are the capital-stock of less ambitious artists, he does not hesitate for a moment,

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but cuts off his hand or plucks out his eye, rather than lose the truth he desires to lay hold of. Hence much of the blame imputed to his works—much, but not all. Some sacrifice must be made in the attempt to imitate the infinity of nature; and to know what to let go and what to hold fast is to have acquired the principles of art.

Mr. Fripp has established a clearer and more intelligent communion with his mistress Nature than careless spectators are likely to discover. The defects and beauties of his drawings are jumbled together in the popular mind. The truth is, perhaps, that his reflection and practice are not based on a careful training in youth. He is a bad draughtsman and an indifferent composer, and his choice of subject, it may be added, is sometimes unworthy (as was also that of a much greater painter—to wit, Mulready) of the elaboration which distinguishes his work. The worst of his drawings in this Exhibition is that called "A Roman Peasant" (15), and in it his real faults may be readily noted; his best drawing is "A Study of St. Rocco Olevano" (263), and in this the high qualities of his art must arrest all thoughtful observers. The scene represents a convent wall and belfry, and, in front, a roadside station, dedicated to the Virgin, before which a group of peasants are reverently passing. The convent is built on the bare summit of the rock that so commonly marks the site of a Roman village; a few goats, as never absent from such a scene, have been introduced by the painter. Now, the merits of this drawing are, in the first place the appearance it gives of light and heat which the sun sheds, when he is high in the heavens, on one of these hill villages, and which is represented without the exaggeration of black shadows; and, in the second place, the wonderful space which has been obtained by very subtle and true gradation, never at fault in the relation of one part to another throughout. These merits, however great, are not of the kind which gain for an artist any great popularity; they are not easily discovered by those who have been accustomed to accept the general dicta upon art without thought or question; it is, therefore, the more important to direct attention to such works rather than to those that are sure to be looked at and fully accredited with more readily distinguished merits. This drawing may be numbered among the best of those which give a high character to the Exhibition.

All must feel glad to welcome the fine drawings by Mr. Nash in the present Exhibition. Of late years he has been a very scanty contributor to the Gallery; and the Society cannot well afford to lose such good art as it is in his power to produce. He is a true painter of history; if by that we understand one who possesses the power of bringing before the mind the life and manners of a by-gone age. He does not introduce figures in the old galleries and chapels—which he delights to restore—with a view to interest us, but because they must have been there, and engaged in their various occupations, as a matter of course; and they always appear to us unconstrained, and as much in their proper places as are the tapestries and quaint old furniture in the midst of which they lived. The scene is before us complete, without the anachronisms which would almost certainly impair the effect of similar work by a less capable artist. In fact, Mr. Nash's pictures are so blameless in respect of costume and the general proprieties, so to speak, of the period he undertakes to reproduce, that they pass unquestioned; and, as he receives no blame on this account, it is almost forgotten that he deserves, at least, the credit due to much reflection and great research. His drawings in the Gallery are all good; they are mostly interiors, and may be instanced as examples of the temperate and restrained powers which are the best result of knowledge, and by which alone can be attained that much-desired quality in art which goes by the name of completeness.

Among the mere sketches displayed, the most pleasant and suggestive are those by the President. Mr. Taylor never produces anything so good as these slight hints of the character and beauty of horses and hounds, of the freshness of Highland scenery, the actions and native expressions of gillie and lassie, and the incidents of deer-stalking. He has evidently a lively sympathy with animals and with the sports of the field. As a painter he stops short of his mark; but he never afflicts us with clever conventionalities nor sins against good taste.

If we have hitherto been speaking more at length about that kind of art which seems to us most deserving of honour upon these walls, we are far from insensible to the great merit of those contributors whose works are sought for—we had

almost said fought for—by keen-eyed dealers and speculators. Messrs. Duncan, Birket Foster, Carl Haag, Richardson, Jenkins, Collingwood Smith, Britton Willis, Newton, and others, have many admirable and effective drawings and sketches, of which it would be unfair to speak lightly or with any disparagement. They represent what is known as the English Water-colour School, and especially the popular element in it. Their art is only less than that which we have been considering, because the executive part is more prominent, and the mental element or motive is of less weight.

Of painters, again, like Palmer and Dodgson, it would be difficult to speak too highly. But for an inveterate mannerism, which is a sure sign of a fatal reliance upon previously acquired knowledge, we should almost place their works among the highest. Even with the drawback of an apparent repetition of subject and treatment, we cannot look at any drawing by Dodgson without a sense of delight, and an instant recognition of its excellence. Turner was not a mannerist in the same sense, neither is William Hunt. A mannerism of touch there must be, but how few painters escape the baser mannerism which creeps slowly at the heels of a successful conflict with the main difficulties which beset the first part of their course!

There are some modest and very truthful drawings by Mr. Glennie, which are likely enough to be overlooked, chiefly because they are badly hung. One of them, placed near the floor, is a view of "Capravola" (9), and it may be taken as one of the best representations of the ordinary effect of an Italian landscape; perhaps next to the "St. Rocco" by Alfred Fripp, of which we have spoken, the best in the Exhibition.

Mr. A. W. Hunt is one of the later Associates elected by the Society. A most conscientious student, his themes are more ambitious than his knowledge at present enables him to deal with. David Cox the elder, and Wm. Hunt, but most notably Turner, commenced by the careful study of the most simple effects. Truth of form is the first thing to be acquired: the painter who thoroughly understands the form of the hill side is in no danger of sacrificing it to effects of either sunshine or storm. It is easy enough to sketch these effects, but Mr. Hunt seeks, rightly enough, to do more; and it might be worth his while to consider whether there is any thing faulty in the construction of his landscapes, which causes the spectator to feel that they are incomplete, and better in aim than in attained result. It is pleasant to see two figure-painters, Messrs. Oakley and Jenkins, going into the fields and by the sea-shore and river-banks to look at nature in another aspect; and, instead of Boulogne fish-girls and Italian organ-boys, giving us genuine and unsophisticated landscape studies. It is interesting also to observe how fresh and good their landscapes are, as if they had gathered strength by the new direction given to their thoughts. And it is ever so: from Nature the painter derives all that is good in his work; and, even when he may have forsaken her, like a good mother she is ever ready to receive him again, and to impart fresh life to his flagging spirit, only requiring that he shall go to her, for she will not come unsought to him.

In concluding these observations on this delightful Exhibition, of which we do not attempt to give a detailed notice, we cannot refrain from expressing a hope that its original purpose may never be lost sight of: that it will continue to be, year after year, a collection of *bond fide* studies and sketches, made solely and expressly for the use of the painters themselves. In this its value to the public consists. If it should degenerate into an exhibition of sketches made for sale, it will not only become the property, but will even come under the direction, of dealers, and the interest it now presents will no longer exist. There are symptoms of such an approaching evil in this, the second exhibition only; and, if we have written at greater length than would seem to be necessary about those works the excellence of which needs no comment, it is because we desire to show that in them, and in works produced in the same spirit, lies the whole interest of the Exhibition.

ART NOTES.

THE various water-colour pictures which formed the collection to which attention was called in THE READER of Saturday last realised more than average prices, the day's sale at Messrs. Foster's Gallery producing £3700. We have only space to

mention a few of the more important lots:—Lots 93, 99, 124—W. Hunt. Three brilliant miniature examples, "May Blossom, Bird's Egg and Moss," circular, size 6 in. by 3½ in.; "Holly and Grapes," oval, 6 in. by 4½ in.; and "Apple, Holly, and Grapes," 6½ in. by 4½ in.—£110. 104 and 118—J. W. Oakes. "A Rabbit Warren near the Coast," size 30 in. by 21½ in.; and the pendant, "The Hayfield," same size—£147. 111—George Barrett. "A Sunset," one of the artist's finest works, size 18½ in. by 12½ in.; and a smaller composition, the subject the same, 10 in. by 7½ in.—£116. 122 and 127—T. M. Richardson. "Scene in the Highlands," gleaners near some cottages, and oxen in the road beyond, an exhibited work, size 34½ in. by 14 in.; another smaller work, "Scene on the Banks of the Dochant, Perthshire," 21½ in. 4½ in.; and "Scenery near Glencoe," 19½ in. by 13 in., both very spirited and fine—£105. 10s. 128—Copley Fielding. "Grasmere," an exquisite example, signed and dated, size 14 in. by 10 in.; and a smaller work, "Windermere," 9½ in. by 7 in.—£113. 10s. 129—J. M. W. Turner, R.A. "Hythe," a sunny drawing of the best period of the great artist, size 9 in. by 5½ in.—£126. 132—J. M. W. Turner, R.A. "Mount Lebanon," "The Voice of the Lord breaketh the cedars; yea, the Lord breaketh the cedars of Lebanon" (Ps. xxix. 5), exhibited at the International Exhibition, size 8 in. by 5½ in.—£157. 10s. 133—W. Hunt. "Father's Boots," a characteristic drawing, the right jovial face of the fisher-boy, standing in his father's great boots, is a study never excelled by the artist, size 13½ in. by 9 in.—£157. 10s. 134—Birket Foster. "The Punt," a beautiful drawing, size 11 in. by 7½ in.—£157. 10s. 135—E. Duncan. "The Raging Tempest;"

"The ocean bird sweeps o'er
The lifeless mariner, now cast on shore."

Size 41 in. by 21 in.—£147. 136—David Cox, after Turner, R.A. "Tivoli."

YESTERDAY week, the 4th instant, the well-known painter in water-colours, Mr. James D. Harding, died at his residence at Barnes. Mr. Harding had been ill for about two months, and was in his sixty-seventh year at the time of his death. His taste was formed in the first instance by his father, in his time a popular teacher of drawing, and an artist of some standing. It was, however, matured by the counsels and advice of the late Mr. Samuel Prout, to whom Mr. Harding constantly acknowledged his obligations, and by the careful study of Turner's "Liber Studiorum." In 1830 he visited Italy, and there made his sketches upon coloured paper, which, being much admired on his return to England, brought that material into vogue as the more efficient means of producing an effect. In 1836 he published his "Sketches at Home and Abroad," and in 1861 a similar work, "Selections from the Picturesque;" but his finest book for the student is "The Park and the Forest," which appeared in 1842. Here he introduced atmospheric effects by printing the plates in tints—a practice now prevalent. He is also the author of "Lessons on Art," "Guide and Companion to Lessons on Art," "Lessons on Trees," "Elementary Art," and "The Principles and Practice of Art." These works are all well-known and valued. Indeed, Mr. Harding's ambition, like that of Prout, seems to have been to take rank as an instructor no less than as a painter.

THE first *Conversazione* of the Graphic Society was held on Wednesday, the 9th.

MUSIC.

HANDEL'S "JEPHTHA."

IT must be a long time, perhaps a hundred years, since this oratorio has been publicly performed in London. The choruses in it were rehearsed last week by the Sacred Harmonic division of the Handel Festival Choir. Even this partial rendering of such a work deserves some notice, for "Jephtha" has an almost sacred interest as having been the last of the great works of its author. It was while writing it that he was stricken with the malady which threw such a pathetic gloom over his last days. Intermittent fits of blindness forced him to lay aside the work several times. Accustomed to dash off his oratorios in a few weeks, he was many months over this one. Traces of the effect of this unwonted slowness are perceptible in the general tone of the work. It is undeniable that its choruses are, on the average, of a severer and weightier sort than in the other oratorios. There are fewer than usual of the rejoicing kind, scarcely one that is really jubilant. The first part, indeed, closes with a chorus, "When his loud voice," in which the

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thunder-force of the giant is wielded with its usual slashing stroke. The piece is laid out on a large scale, and winds up with a grand description of the waves "lashing the laughing strand." In this sound-picture Handel is as much himself as in the plague-choruses of "Israel." Almost the same may be said of the first piece in the second part, "Cherubim and Seraphim;" but after this the prevailing tone is that of solemnity and shadow. This is due, perhaps, as much to the subject as to the temper of the composer's mind. A more ghastly story than that of poor Jephtha's daughter there could scarcely be. Weighted by this, and overshadowed by the coming on of his own great calamity, Handel could hardly have been otherwise than solemn. This will have to be taken into account in reckoning the chances of success of a performance of the whole work. It may very possibly be voted dull by the public, though even its ruggedest parts have occasional passages of majestic power which must strike us on first hearing. Also the choruses involve an amount of chromatic writing which is quite unusual with Handel, and not a little trying to even a trained choir. Few harder choruses could be found than "How dark, O Lord," or "Doubtful fear." The sixteen hundred choristers on this occasion sang them as well as a mixed body of singers could be expected to sing music so trying and so new to most of them; but one was startled, of course, every score of bars by one of those tearing discords which are only to be heard at one of these gigantic meetings. The listener also at such a "rehearsal" had to make allowance for the generally labouring effect incident to a first reading of the piece. Considering these drawbacks, the impression left by the trial seemed to be that "Jephtha," if it is not another "Judas" or "Israel," would still, by its choruses only, have fair chance of holding the attention of an audience for an evening. The solos added ought to assure its popularity. The recitatives for the tenor, "Deeper and deeper still," and the air usually sung with it, "Waft her, angels," are of quite inspired grandeur. It is hard to believe that Mr. Sims Reeves's singing of them—too rarely heard—is less majestic than that of Braham, which made them so familiar to the audiences of a former generation. The great soprano air, "Farewell, ye limpid streams," is another piece which would almost of itself secure the fortune of an oratorio; and the famous quintett, "All that is in Hamor," is not only remarkable for its form, but also for the singular freshness and beauty of its melody. Let us hope that the Sacred Harmonic Society will be able to find room for a complete production of the work. In the present state of popular musical knowledge, it is almost a disgrace that any one of the immortal series of oratorios should be allowed to remain unsung. With all our boasting and festival-making, we should at least be able to do in London as much as the three-choir meetings of fifty years ago—days when monster choruses were not dreamed of.

R. B. L.

MUSICAL NOTES.

THE GARCÍAS.—A lady correspondent brings to our notice a mistake in the reference to Signor Garcia made by the authoress of a book reviewed in these columns a few weeks back—"Queens of Song." A passage in that book refers to the master of Madame Goldschmidt as a dead person, the gentleman being, as most London musical people know, well and flourishing, and dwelling among us. The authoress probably confused him with his father, the celebrated tenor, called, like the son, Manuel, and, like him, a great voice-trainer. He died some thirty years ago, leaving behind him (at least) three children, the present Signor Manuel Garcia (among whose pupils have been Jenny Lind, and a host of other great singers), and two daughters, Maria and Pauline, afterwards known to fame under their marriage names of Malibran and Viardot.

MUSIC is making its way among the Hottentots at the Cape. From an article quoted from the *Graham's Town Journal* in the *Tonic Sol-fa Reporter*, it appears that certain classes composed of Fingoes and Hottentots are progressing better and quicker than similar classes of Europeans under the same teachers. The writer talks of the "superiority for which we reluctantly give the palm to our sable fellow-subjects." Their voices, it is said, are inferior to those of Europeans, but have peculiar uniformity of quality which makes them blend together. Music seems to have proved about the most effective means of civilizing these black people. Their singing of Jackson's

Te Deum is described (in genuine critics' phrase) as "the best interpretation of the conception of the composer which has been heard in this city for some time."

THE production of chamber-opera seems to have been stimulated by the success of Mr. Macfarren's "Jessy Lea." Mr. Elliott Galer is producing two small pieces of a similar kind at his entertainment at the "Polygraphic Hall." One is "Cousin Kate," by Mr. W. M. Lutz, the composer of "Herne the Hunter," the piece which succeeded so admirably at the Crystal Palace some while back.

THE Worcester Festival produced this year a surplus of £461.

MIDLE CARLOTTA PATTI, who has now finished her musical tour in England, is to give some forty concerts in the space of seven weeks in Belgium and Holland. She is to be accompanied by Herr Jaell, the pianist, and other artists.

"ELIJAH" is shortly to be performed in French at one of the Padeloup concerts in Paris.

MDME. GOLDSCHMIDT will sing at a performance of the "Messiah," to be given for the benefit of the Clergy Corporation on Jan. 5th, at Exeter Hall.

AN opera by Mr. Benedict, called "Esmeralda," is now said to be the new piece to be next produced at Covent Garden. Mr. Macfarren's "She Stoops to Conquer," is also said to be destined for the same stage.

THE address of thanks to the Emperor from musical composers, on the abolition of the exclusive theatrical privileges in Paris, has been signed by Auber, Meyerbeer, David, Gounod, Rossini, and some eighty more.

A SYMPHONY by Gounod is to be played at the Crystal Palace concert to-day. At the concert of last Saturday Miss Zimmerman, a young pianiste, appeared for the first time. We must take another opportunity of speaking of her performance.

HEER AUER, the young violinist who appeared with so much success at the Musical Union concerts last season, has been playing at the Gewandhaus concerts at Leipzig.

IN the sale of the library and collection of music of the late Mr. Edward Taylor, Gresham Professor of Music since 1837, just sold by auction by Messrs. Puttick and Simpson, the following were amongst the most remarkable lots:—Lot 78, Bateson's "Second Set of Madrigals," 1618, sold for £7. 10s.; lot 202, Eccles's "Music to 'Rinaldo,'" and Shakespeare's "Macbeth," MS., £2. 10s.; lot 247, "Madrigals of the Prince of Venosa, 1616-19," £3. 7s. 6d.; lot 271, Handel's "Chacon," with 62 variations, printed at Amsterdam, and believed to be the first printed work of the composer, £2. 3s.; lot 272, "A Short Cantata by Handel," in the autograph of the composer, £3; 760, Spohr's "Fall of Babylon," MS. score by the late Professor Taylor, £4. 15s.; lot 781, "Stradella, San Giovanni Battista, Oratorio," MS. score, £3 (see "Burney's History," vol. iv., p. 105); lot 803, Ward's "First Set of Madrigals, 1613," £5. 10s.; lot 821, Wilbye's "First Set of Madrigals, 1598," £3. 2s. 6d.; lot 834, "O. di Lasso, Misse quinqué vocum, 1589," £5. 2s. 6d.; lot 843, Ford's "Musique of sundrie Kindes," 1607, £3. 5s.; lot 845, Bickham's "Musical Entertainer," 1736, £4. 12s. 6d.; lot 852, Yonge's "Musica Transalpina," 1588, £6; lots 853-4, Wilbye's "First and Second Sets of Madrigals," 1598-1609, £8. 6s.; lot 855, Morley's "Madrigals," 1661, £3. 7s. 6d.; lot 856, Weelkes's "Madrigals," £2. 19s. The copyrights of Mr. Taylor's productions were secured by Messrs. Novello, who paid £42 for that of his English arrangement of Spohr's "Fall of Babylon," and £55. 13s. for that of the same composer's "Last Judgment." They gave for Professor Taylor's "Vocal Schools of Italy" £21, and for his "Two Sets of Madrigals" £39. 12s. Amongst the books, lot 493, a small volume of Italian Chap-Books, published about 1520, sold for £12. 15s.; lot 494, two volumes similar to the preceding, but of later date, for £5. 10s.; lot 692, Petty's "Maps of Ireland," for £7.

MUSIC FOR NEXT WEEK.

DECEMBER 14th to 19th.

MONDAY.—Popular Concert (Beethoven's Septett, Madame A. Goddard, Mr. Sims Reeves, &c.), St. James's Hall, 8 p.m.

WEDNESDAY.—"Messiah," by the National Choral Society (Mr. Sims Reeves, &c.), Exeter Hall, 8 p.m.

THURSDAY.—Mr. Leslie's Choir, First Concert, St. James's Hall, 8 p.m.

SATURDAY.—Crystal Palace Orchestral Concert, 3 p.m.

EVERY NIGHT.—M. Julien's Concerts, Her Majesty's Theatre, 8 p.m.

OPERAS:—

COVENT GARDEN (English).—Every evening, "Blanche de Nevers," 7 p.m.

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THE DRAMA.

"MAD AS A HATTER" AT THE NEW ROYALTY.

MANAGERS generally look upon the three or four weeks preceding Christmas as a time to be struggled through, and rarely think it politic to attempt to force business by offering the temptation of new pieces. With the exception of the "Cattle Show week," during which they count upon an influx of country visitors, thin houses do not affright them at this time of year half so much as at any other. Judging by appearances, our theatres are at the present moment enjoying an unusual amount of success. At Drury Lane "Manfred" is still as attractive as on the first week of its production; indeed, it is said to be drawing more money to the treasury of the theatre than was ever before known to find its way thither at this particular season of the year. Mr. Tom Taylor's "Ticket-of-Leave Man" still continues its career of popularity, to-night reaching its hundred-and-seventy-second representation. Crowded houses are nightly drawn to the Adelphi to witness Miss Bateman's performance in "Leah," the public appearing to endorse the most exaggerated encomiums passed upon this clever young American actress by her newspaper critics and pamphleteer eulogist. M. Fechter, though severely handled by the Licensor of Plays in the present month's *Fraser*, has apparent cause to be satisfied with the success of "Bel Demonio," the performance of which was honoured by the Prince of Wales, the Prince Royal of Prussia, and the Duke of Brabant on Monday evening. "Miriam's Crime" and "Patient Penelope" at the Strand are drawing bumper houses; and, at the New Royalty, "Ixion; or, the Man at the Wheel," remains in unabated favour. To guard against any falling-off of attractions, however, the manageress of the latter theatre has given her patrons a new farce at a time when they might least have expected it.

"Mad as a Hatter," brought out on Monday evening with applause, is the maiden work of Mr. F. Marshall, and is by no means destitute of merit as a broad farce, into the composition of which practical, school-boy fun largely enters. The author is a very young man with unsettled notions as to fitting subjects for stage-treatment, and he will in his next farce find something more legitimately laugh-provoking than madness, and the horrible manipulations of mad-doctors. He represents in his present piece an old gentleman "with curious notions of moral control over mental aberration," who, after muddling his own brains with the reading of all sorts of works on insanity, misreads a letter introducing his nephew to him, and, persuading himself that the young man is mad, causes him to be examined by two mad-doctors. The young gentleman, setting down his uncle to be as "mad as a hatter," turns the tables by bribing a man-servant to present himself as a keeper from Colney Hatch, and to bind the old gentleman with ropes and straps, pending the operation of shaving his head. The farce reaches its climax by the crotchety uncle, after being made to endure a quarter of an hour's nervous trepidation, bursting his bonds and discovering the trick that has been played off upon him. Of course there is a young lady ready to be married to the young hairbrained nephew, and of course there is a pretty waiting-maid to be kissed by everybody. Mr. F. Marshall has seen how farces are concocted, and has fairly caught the trick; but he will do himself better service by thinking less of the traditions of the theatre and more of his own resources; he will by this means learn that funnier things can be said and done in a farce than passing a pretty woman from hand to hand for the purpose of being kissed. A good deal of the dialogue in "Mad as a Hatter" is very smartly written; and the nephew's answers to the questions of the mad-doctors provoked loud laughter. Mr. W. H. Stephens played the eccentric uncle with a great deal of humour, and his slipshod make-up was highly commendable. The hair-brained nephew was played by Mr. D. James, who is making his way rapidly into the favour of the New Royalty audiences. Mr. Felix Rogers as the servant, Messrs. Phelps and F. Hughes as the two mad-doctors, Miss Marianne Lester as the marriageable young lady, and Miss Lydia Maitland as the pretty waiting-maid, all played with spirit; and, as we have said, the piece was received with favour—the fun ending with an unrehearsed incident, that of the author called before the curtain and "bolting" with stage-fright, to the boundless diversion of his friends.

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